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for Connoisseurs

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*Minerva — Benze
attributed to Cellini*



ACCEPTANCE of an official post compels a change in the position of the senior editor of THE BURLINGTON MAGAZINE. It is clear that in these columns he cannot henceforth review the conduct either of the Government which employs him or of his future colleagues with the complete independence proper to the position which he has held hitherto. Thus while he may continue to watch the interests of the magazine, the responsibility for the editorship will, he trusts, be now transferred to far more distinguished hands, in whose care such reputation as the magazine possesses cannot fail to be enhanced.

He would be deeply ungrateful if he did not here place on record the unselfish devotion of his colleagues and assistants; the kindness of the members of the Consultative Committee and of the other distinguished scholars who have contributed to the magazine; the uniform courtesy of the private collectors and art dealers whose possessions have been placed at his disposal; as well as the generous confidence of those in England, America and Germany, who in the interests of art-study gave practical support to what must once have seemed a desperate venture.

It has been his duty during the past five years to draw attention from time to time to certain faults of principle by which the progress of some great national institutions is impeded, to the shifting of responsibility from men to committees, and to the consequent encroachment of family or political influence on the field of competent scholarship. Collective, like individual, action can only be efficient when all qualifications other than those of personal fitness are disregarded.

Though the public feeling on the matter is unmistakeable, these evils have not all been remedied as yet,¹ and the editor passes on to his successors a task which is far from complete. Writing in this column for the last time, he would ask to be forgiven if a thoughtless word has ever made him seem ungenerous to particular persons, or to have stated unfairly a case which is sufficiently justified by its plain common sense.

September, 1909.

In surveying the changes which have taken place in the art world during the last few years we can rejoice over the disappearance of those rivalries and jealousies which at one time brought aesthetic criticism into some disrepute. Moreover the field of research is altered. Ten years ago attention was concentrated almost wholly upon Italy. Now, although many points still remain obscure, the chief features of Italian art history are more or less certainly determined, and the discussion of minor masters and minor facts has declined to reasonable proportions. Interest in the masters of other European schools has steadily increased, and in the case of the Flemish schools in particular much has been done to clear up the uncertainty which surrounds the beginnings of oil painting.

It is however in the field of Oriental art that the most notable advance seems probable in the immediate future. From the papers which have from time to time appeared in THE BURLINGTON MAGAZINE

¹ A story, possibly apocryphal, but communicated on good authority, may perhaps be related here. Recently, it is said, one of the most famous of Egyptian explorers offered to present to a certain public institution a mummy of unusual interest, complete and intact down to the minutest details of the jewellery. Space could be found for the coffin in the section devoted to Woodwork, for the jewellery in the section devoted to Metalwork, for the wrappings in the section devoted to Textiles, but the official regulations provided no section under which the poor mummy itself might legitimately be included, so the gift was declined.

To the Readers of 'The Burlington Magazine'

during the past few years, it is clear that our traditional ideas on the subject have to be almost wholly reconsidered, and that whether we think of the art of Asia by itself, or in its bearing upon the art of Europe, we are still at the very beginnings of knowledge.

The consideration of modern European art follows naturally, for this is in process of being remodelled both in its principles and in its practice by increased acquaintance with the achievement of the East. With many artists the process of remodelling is unconscious: it is clearly apprehended by very few: by the majority indeed it is perhaps misunderstood and regarded as a passing craze or fashion. Yet its advocates can now defend themselves with sound logic, so that in time the more conservative elements in European art will have to take count of the new knowledge, or suffer the inevitable extinction of the unfit.

In England, as in France and Germany, matters have already gone far. We see, for example, a Royal Academy, once all powerful, in a state of grave peril. The pictures of its members are almost unsaleable in the markets of the day. By the consistent following of a supposed popular ideal, it has become an object of indifference to artists with larger aims: and the only remedy for its maladies which can apparently be suggested even by one of the strongest of its supporters, is the remedy of still more open and deliberate commercialism.²

It would be possible to attribute this collapse in reputation to the Chantrey Scandal. But the real cause lies far deeper. The people who now patronize art in England are not those who crowd the turnstiles at Burlington

House and chatter over the 'Pictures of the Year' reproduced in the illustrated papers. The modern collector studies painting seriously, and instead of loftily abusing a new development, endeavours to understand it. The patronage which once was the monopoly of the Royal Academy has thus been transferred to such bodies as the New English Art Club and the International Society. Indeed recent auction surprises have given art patronage just that stimulus to more careful study of which it stood in need. If second rate pictures have ceased to sell, no first rate specimen of modern painting has long to wait for a purchaser at a modest price.

And, as THE BURLINGTON MAGAZINE has attempted to show, this patronage is based upon a sound foundation of logic and scholarship. Without a similar foundation no movement of reform, however well-intentioned, can arrest the Royal Academy in its steady, inevitable decline.

It is a common mistake to regard the differences between the various groups of living artists as mere faction fights. In the past they may have been so in some measure; even to-day the attitude of artists themselves may occasionally seem to give support to the fallacy. As a matter of fact the causes of the distinction lie much deeper. Far from having any connexion with temporary or personal quarrels, they reach to the elements of all æsthetic knowledge, and resolve themselves ultimately into a radical difference in scholarship.

An incalculable increase in the materials available for art study has been a conspicuous feature in the European culture of the last forty years. Egypt, Crete, Assyria, Byzantium, China, Japan, half a century ago were either names wholly unknown to serious art criticism, or stood

² See 'The Nineteenth Century and After,' August, 1909, Article 13, 'The Slump in Modern Art.'

To the Readers of 'The Burlington Magazine'

for barbaric ignorance. Fully half of the now extant masterpieces of Greek art were either buried or unrecognized; fully half of what we now prize most in the art of Italy, France and Germany was then a sealed book to students. The development of photographic reproduction accelerated still further the opening of a thousand new avenues of thought.

At first these were approached casually and accidentally by practising artists, who travelled in them by instinct rather than by any sure and definite plan. Thus the art of Japan was a happy influence upon Whistler, but a fatal influence upon others with less instinctive good taste. Gradually the elemental principles of these newly discovered arts, whether ancient or comparatively modern, are coming to be understood, collated, and in some degree reconciled by mutual compromise with the canons which for three centuries passed muster in Europe.

The men, both on the Continent and in England, who have grown up with the development of these new perceptions, the opening of these wider horizons, the gradual formulation of working principles more deep and universal than any known before, breathe naturally and easily the atmosphere of a world in which artists of an earlier generation gasp and become dizzy.³ It would perhaps be going

too far to describe the victory as one of scholarship over ignorance; the seniors are sometimes scholars,⁴ the juniors sometimes get their experience at second hand. Yet those who know something of both sides can have no hesitation as to which group is really the superior in knowledge; and the steady transference of patronage from the seniors to the juniors, which is hardly less marked on the Continent than it is in England, is the inevitable result of that superiority, and of no mere passing whim of fashion.

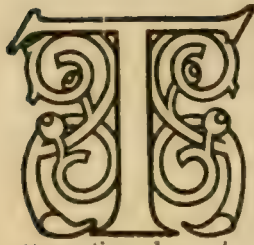
The academic art which is failing all over Europe, dies by no deliberate hostility, by no revolutionary caprice, but because it no longer embodies the complete theory and the logical economy of practice which in earlier days academies were founded to provide. It is impossible to regard without a certain feeling of melancholy the decline of these aged institutions, which even in their fall retain a shadow of historic dignity although the substance has long departed. Melancholy may even change to regret in the presence of some untempered product of the younger and more generous scholarship which is superseding them, though the regret will be but momentary. There can be no doubt with whom lies the balance of knowledge, of receptive catholic experience, and from which field posterity will reap the abundant harvest.

³ That these advances are not confined to painting and sculpture might be illustrated from the notable production of 'King Lear,' recently inaugurated in London. Here were opened up future possibilities for the theatre, no less striking and attractive than those which a fuller knowledge promises to the arts of design.

⁴ The Architectural section at Burlington House affords a conspicuous example of continued academic pre-eminence in a supremely important branch of the arts.

ON A PICTURE ATTRIBUTED TO GIORGIONE

BY ROGER E. FRY



HE movement inaugurated by Mr. Cook for restoring to Giorgione the many pictures of which earlier critics had relieved him has received recently a fresh impetus from Ludwig Justi's book on the same subject. Without attempting here to review it in detail, I should like to protest against the tendency which it exemplifies to disregard the actual quality of works of art and to judge them by the general nature of their content, and in the case at least of one picture accepted both by Mr. Cook and Herr Justi as a Giorgione to put forward an alternative theory which I have some hope may recommend itself to impartial connoisseurs. The *Judgment of Solomon* at Kingston Lacy is certainly one of the most imposing compositions carried out in the manner of Giorgione and conceived with that peculiarly romantic sentiment which evidently fascinated Giorgione's contemporaries as much as it still holds the modern lover of Venetian art. The unusual size and decorative design of the picture give it a singular importance in the series of Giorgionesque works about which so much discussion has arisen.

I had hoped that it would have been possible to reproduce the picture here, but permission to do so has proved unobtainable and I must content myself with a description and with a reference to the little reproductions in Mr. Cook's and Herr Justi's books on Giorgione. It is the more to be regretted that the owner did not permit a special reproduction to be made, as neither of the engravings referred to are on a large enough scale to do full justice to the picture.

The scene takes place in a large hall, the roof supported by four colonnades of classical pillars seen in sharp perspective. The spectator looks along the centre of this hall towards a large absidal recess surmounted by a gilt semidome. In the centre of the hall rise three massive white marble steps surmounted by a marble drum, on which stands Solomon's throne. Solomon, seated thereon, is raised above all the surrounding figures in such a manner that his head is seen against the centre of the semidome behind him. On the steps on either side of Solomon stand two upright figures: one of a soldier, the other an old, white bearded councillor. Complete symmetry is here avoided by the figure of a youth, who pushes through between Solomon and the soldier to get a view of the scene.

On the tessellated marble floor of the hall stand the remaining figures of the composition. First, close to the bottom step stand on either side the two mothers; to the spectator's left the cruel mother with her back turned to the spectator and

her right arm extended. To the spectator's right is the virtuous mother, half turned to the spectator, with her right hand extended in a gesture expressing reproachful sorrow. To the extreme left, only partially seen, are three subordinate figures of spectators, a girl and two men. To the extreme right, and more in the foreground than the other figures, are two men: one the official through whom Solomon's order is conveyed to the second close by, the executioner, an enormous, rather loosely constructed nude figure, with his right hand raised high above his head in the act to strike the child, which it was evidently intended should be held in his left hand. Neither of the children are even indicated in the composition, and the figure of the executioner remains unfinished. The composition is arranged somewhat too consciously upon the pyramidal principle which became usual in the early sixteenth century; the figure of Solomon raised upon his throne forming the apex of the pyramid. But this pyramid is not centrally placed, the apex being to the left of the central line of the picture, with the consequence that we see considerably more of the colonnade to the right than to the left. Herr Justi suggests that this is due to a subsequent cutting down of the left hand side of the picture; but such an idea is scarcely justified, since the greater prominence of the figures on the right hand side and the intensity of interest which attaches to the executioner's action are quite sufficient to dictate the displacement of the pyramid towards the left. Had the colonnades been seen symmetrically the whole composition would have overbalanced towards the right. The decisive action of Solomon's head towards the right also inclines the balance in this direction. It will be seen then that the author of this picture has worked out a large and difficult composition with great skill and a genuine feeling for space values, but at the same time that he uses the new ideas of composition, the pyramid and the marked diagonal, with a certain academic precision. There is here no strikingly free and original conception of design such as marks every one of Giorgione's indubitable creations.

Before leaving the description of the picture a word must be said about the colour, since it is of the utmost importance in determining the authorship. The general effect of the scheme is surprisingly blonde and gay. The photographs scarcely do justice to this peculiarity, suggesting a depth of saturation in the colours and a force of chiaroscuro which are not found in the original. The architecture and the throne are of a peculiar white grey, the tessellated pavement white and pale earth-red. In the draperies, pale greens, pale rose, pale yellows and purples, with occasional notes of fuller blues and carmines, carry out this very characteristic colour harmony. One must note



THE SUPPER AT EMMAUS. BY CATENA
IN THE BERGAMO GALLERY



THE ADORATION OF THE SHEPHERDS. BY CATENA
IN THE COLLECTION OF THE EARL BROWNLOW

On a Picture attributed to Giorgione

too, the strong predilection for large flat unmodelled surfaces of colour treated with a peculiar refinement of quality and handling.

That the picture is not by an artist of the striking originality which marks all Giorgione's undoubted creations one might at once surmise from the fact that the figure and throne of Solomon show marked reminiscences of two early paintings by Titian, the *Alexander VI before St. Peter* at Antwerp, where we find the general notion of a marble drum rising from a tessellated floor, and the *St. Mark Enthroned* of the Salute which gives the first idea for the movement of the figure of Solomon. The cast of drapery over Solomon's knees is almost an imitation of the drapery in the *St. Mark*. The Kingston Lacy picture, in spite of its great charm, is so far inferior to those early Titians, both in breadth of design and significance of contour, as to preclude, in my opinion, the idea of an imitation by Titian of this picture.

If then we are to look for an artist who followed the new style of Titian and Giorgione with considerable poetical feeling but without their structural design, we shall find in Catena the object of our search. I confess that I had never thought of Catena as the author of this work while my knowledge of it was confined to photographs, but the whole colour scheme proclaimed it at once as being by him, and when once the colour has given the clue both the details of form and the method of design are found to be distinctly Catena's. The colour has everywhere Catena's peculiar blondness and clearness in the large lighted planes, becoming more saturated in the restricted shadows. There are his favourite orange and blue and his peculiar bleached carmines. It is impossible, however, by words to convey a sense of the peculiar tonality of all the local colours which proclaims to my eye Catena's authorship. Other considerations are more easily handled in words. We notice first of all the wide extension of the lighted planes, the peculiar fondness for large, scarcely modulated surfaces of light, the relatively large space in which the figures move.

This predilection for wide, uniformly lighted spaces is very characteristic of Catena in his later Giorgionesque manner; the *St. Jerome* and the

Knight Adoring of the National Gallery are both admirable examples of his large and free composition. The same may be said of the really noble rendering of the *Supper at Emmaus* at Bergamo, and perhaps most of all of the *St. Christina* in Venice. I believe this matter of the placid spacing and large easy composition, tending, one may admit, to emptiness, will by itself be recognized as definitely characteristic of Catena.

More detailed considerations of form corroborate these conclusions. The design of the drapery, with its large flat surfaces broken by rectangular folds, occurs throughout all Catena's later pictures. There is, too, a peculiar mannerism well seen in the drapery of the old man on Solomon's right (from the spectator's standpoint). The drapery follows the line of the body and ends up with a triangular fold upon the ground. The general notion of this treatment of drapery is certainly due to Giorgione, but this particular use of it with the triangular fold articulating rather awkwardly with the main mass occurs only in Catena. Finally when we come to the types of face and figure we find our conclusion strengthened. The head to the extreme left of the composition is the pilgrim to the right of the *Supper at Emmaus*, the old man to the right of Solomon is the *St. Jerome* of the National Gallery, and, most striking of all, we find the *Judith* of the Quirini Stampalla Gallery corresponds remarkably in type to the good mother in the Kingston Lacy picture. Finally we may find the exact parallel to the loosely jointed figure and weak pose of the executioner in the youth of Lord Brownlow's *Adoration*. Catena, as Mr. Berenson long ago pointed out, is one of the few minor artists who rose to the occasion presented by the new style, and who, from very feeble beginnings, attained gradually to genuine self-expression. A certain flaccidity and emptiness in his forms always pursued him—even in this picture the dramatic expression is weak and the figures are lacking in nervous force—but his composition is noble and original in its breadth and ease, and his treatment of the large untroubled spaces of luminous colour which his composition allowed shows a refined feeling for beauty.

THE CERAMIC ART OF ORVIETO DURING THE THIRTEENTH AND FOURTEENTH CENTURIES¹

BY M. L. SOLON



VISIONS of the unbounded field of artistic possibilities are raised in our mind by the contemplation of a well-selected and classified assemblage of the leading types of the Italian pottery of the Renaissance. In this heterogeneous group we see the coarse jug incised with uncouth *graffiti* elbowing the elegant vase enriched with brilliant and masterly painting. Disparate as they stand before us, we realize nevertheless that a direct connexion may be traced between these contrasting examples of primitive clumsiness and final refinement. That the latter was derived from the former is the natural consequence of the evolutions of a steadily improving handicraft. The mist which conceals the plausible filiation is, however, thick enough to allow of an unsettled controversy being frequently resumed on fresh grounds.

We conceive that the origin of polychrome pottery cannot be put too far back into the past ages. On the other hand, the approximate date at which the art of the Italian majolist had reached its climax, in more than one place and at an almost coincidental moment, has been satisfactorily fixed by historical researches. But our knowledge of that intervening period which saw the cheap and gaudy crockery of the people give rise to the making of the precious earthen vessel fit only for a prince, is still far from being complete. All we can safely assume is that the amazing transformation was achieved within the lapse of a very few years.

In Italy, the writers on ceramics who have discussed the subject are widely at variance in the selection of the precise locality where, according to their belief, the pot-maker suddenly discarded the rudimentary practices which, from time out of record, had satisfied his forbears, and, initiating a course of technical and artistic improvements, laid the foundations of a new style of manufacture, known for ever after under the name of Majolica. To determine the birthplace of a ware of such a definite character does not seem impossible, and the point is of paramount importance for the history of the ceramic art.

Ever since the first half of the eighteenth century, when J. B. Passeri thought himself warranted in ascribing to his beloved town of Pesaro, not only the introduction of metallic lustres, but the very invention of painting on stanniferous enamel, repeated attempts have been made to

locate the actual cradle of Italian Majolica. Up to this day the solution of the problem remains a bone of contention among rival historians.

Occasionally some deposits of broken pottery happen to be unearthed from a spot where such a find was least expected. The attention of local archæologists is at once awakened. Diligent searches are made in the civic archives for ancient documents relating to the former existence of the potter's trade in the district. Finally, from the examination of a few boxes of fragments and of a bundle of musty parchments springs up a fresh theory. It has, of course, to be submitted to the public. The account of the discovery is duly printed, and one more monograph is added to the long list of those that we possess already.

Five years ago the cleansing of an obstructed old well in the city of Orvieto brought to light a number of fragmentary earthen pots of archaic appearance. They were, obviously, the domestic vessels of the ancient inhabitants, and they had been, in all likelihood, manufactured in the town. So far, Orvieto had never been mentioned by any writer as having been once a centre of pottery production. The fragments just discovered, however, spoke for themselves. It was not long before references to their makers were ferreted out of official documents dating as far back as the thirteenth and fourteenth centuries. A campaign of methodical investigations was promptly set on foot. In the hilly provinces of Tuscany and Umbria water runs abundantly underground. At Orvieto—and also in the neighbouring towns of Todi, Galto-Tadino, in short, in all the region which extends as far as Bolsena—the courtyard of every noble palace, as well as that of less pretentious dwellings, is provided with a deep well, often a decorative feature in the place. Many of these wells were carefully scoured; and the deeper strata of the mud which had accumulated at the bottom yielded a remunerative crop of damaged pitchers, thrown away as worthless uncounted years ago. M. Alessandro Imbert, of Rome, the well-known expert in works of art, was one of those who took the most active part in the conduct of the explorations. The portion that fell to his share out of this curious find of ancient pottery, having been sorted and cleverly restored under his direction, was duly catalogued and described by himself, to be ultimately exhibited in his gallery in the Via Condotti. The illustrated catalogue which he had printed for private distribution contains historical notices which render it as instructive as it is interesting. Under our eyes are, conjointly, placed photographic reproductions of the Orvieto ware, and the full transcription of pertinent

¹ By Alessandro Imbert. 'Ceramiche Orvietane dei secoli XIII e XIV. Note su Documenti,' Roma, Forzani E.C. 1909. 4°, pp. 44, with fourteen colotype plates. (Privately printed.)

The Ceramic Art of Orvieto

documents. Any reader gifted with inquisitive tendencies is thus allowed to make an independent examination of the collected evidence and to judge the question on its merits.

Having given the list of the mediæval palaces on the sites of which the larger quantity of fragments were discovered, and stated that in one of them, now occupied by the Bank of Rome, they found the refuse heap of a pot-works of the fifteenth century, the author proceeds to the examination of the civic records.

The names of several Vasarii and Vascellari appear in private deeds, referring to the disposal of land and house property as early as 1211. At the date 1250, we find that the potters' guild of Orvieto elected their first captain. The regulations drawn up at the time were revised in 1295; the trade of pot-maker being then separated from that of tile-maker. They laboured under a great difficulty, namely, the lack of a suitable clay, procurable on the spot. In 1397 the 'Correttori dello statuto' issued an ordinance which forbade the use of the 'creta defectuosa' obtained within the area of the city, and prescribed that clay and sand of a superior quality should be imported from the distant localities 'where good materials are to be found.' The various statutes of the trade, in their amended form, dated respectively 1370 and 1429, are printed *in extenso* in the Appendix. In addition to these latter, the modified regulations of the craft, for a period extending from 1472 to 1566, are preserved in the archives of the commune. No trace is found of any pot-maker having plied his trade in Orvieto at a later date.

The people's bell, cast in 1316, and still hanging in the municipal tower, bears the impression of the seal of the corporation. A one-handled jug occupies the centre of that seal; round it runs the inscription: S. ARTIS VASCELLARIORVM.

The foregoing extracts from the historical portion of Mr. Imbert's work are amply sufficient to establish his conviction that the popular pottery he has to deal with was of home manufacture and not imported from the neighbouring centres of production. Moreover, from the dates of the documents he has examined and made known to us, the writer confidently derives the assumption that the specimens are as early as any Italian ware of the same kind, 'if not,' he adds, 'somewhat earlier.'

This conclusion suggests a few remarks which—let it be said in passing—apply equally well to more than one monograph in which it is attempted to claim for a certain locality the honour of priority in the manufacture of polychrome pottery.

Too much importance is often attached to some ancient records referring to the potting industry of a particular region. The handicraft may have been carried on in the place long

before a guild was regularly constituted, or even before the name of any man connected with the trade happened to be entered in the public registers. Although our documentary evidence on the subject does not go farther back than the thirteenth century, we cannot see why a popular ware, made attractive with painted devices and coloured glazes, could not have been regularly manufactured in Italy previously to that epoch. We may fairly assume that much pottery—of various kinds and qualities—was produced long after the output of the prolific kilns of the Roman *figulus* had rendered the use of earthen vessels an indispensable necessity even among the lower classes. Of the productions of the first centuries of the Christian era—almost a blank in ceramic history—unidentified examples may, or may not, be in existence. Such written documents as have come down to us cannot throw light on the matter. In no case could the date inscribed on the earliest of them be taken as establishing priority in the practice of any particular branch of the potter's art in favour of the town to which it may refer.

For the sake of comparing the claims that may be raised and supported in that way by the oldest centres of manufacture of coloured pottery, we submit the following list, drawn in chronological order—

- 1211. Orvieto.—The name of a local potter figures in a deed bearing that date. In 1250, the guild elects its first captain.
- 1251. Viterbo.—References to the potters of the town are found entered in the public registers.
- 1262. Siena.—The pot makers were then so numerous in the city that the firing of their ovens had become a danger. In that year all the pot works were transferred to the suburbs.
- 1300. Venice.—Incorporation of a potters' guild.
- 1300. Gubbio.—Organisation of the *Collegio dei Vasaii*.
- 1312. Bologna.—Statutes of the *Magistrorum Artis Urceorum*.

None of the other towns destined to be more celebrated, in after time, for the beauty of their majolica, or in which the trade may have been carried on from a more remote antiquity, can, however, boast of such ancient credentials. We notice, for instance, the absence on the list of two famous names: that of Deruta, where lusted ware was produced to compete with the 'obra dorada' extensively imported into Italy from Malaga and Valentia, probably at a very early date; and of Faenza, the town that gave its name to all kindred wares manufactured in Europe in imitation of its products. There, the extensive excavations made

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on the sites of the old factories have rendered it manifest that a mighty and prosperous ceramic industry was implanted on the spot during a lengthy period, of which it would be rash to fix the beginning. In the yieldings of underground searches the primitive kind of plebeian earthenware, as well as the noblest form of aristocratic majolica, are equally well represented by 'wasters' or fragments. When, in our endeavour to trace the origin of the art of the Italian majolist, we meet with a similar instance, more enlightenment is to be obtained from a comparative examination of the ware with that of other provenance than from any vague information we could gather from a few lines penned by some mediaeval scribe.

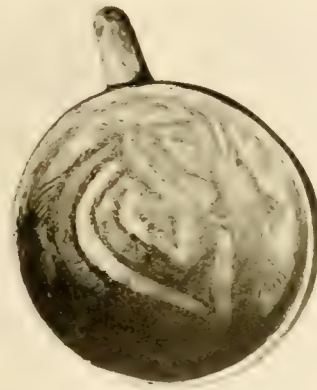
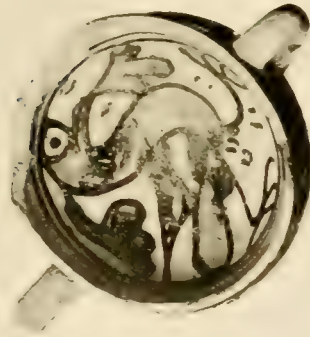
Although we miss the advantage of examining the originals, we obtain, nevertheless, from the reproductions given in the plates of the work under our notice, a fair notion of the nature and style of decoration of the Orvietan pottery. It is by no means a 'revelation.' Numerous specimens of the same order exist in the ceramic collections where we have had occasion to study their distinctive features. We can easily fill, in imagination, the black and white illustrations with the complementary effects of colours. And this is not unnecessary, for it is the soft and harmonious blending of coloured glazes which imparts to certain of these ungainly vessels an undeniable attraction.

Wherever the ceramic art has at one time flourished, a similar method of decoration seems to have been the first step taken by the potter towards adding to his plastic work the alluring charm of brilliant colours. The process is a simple one. The pieces having been fashioned out of a coarse and dark clay, a thin coating of fine white earth was washed over the surface. On this ground, a more or less complicated design was incised by hand with the point of an iron tool. This exposed the darker tint of the body and formed the outline of the subject. Transparent glazes of two or three colours, copper green, manganese purple, and iron yellow were then befittingly applied. The whole was fired at one time.

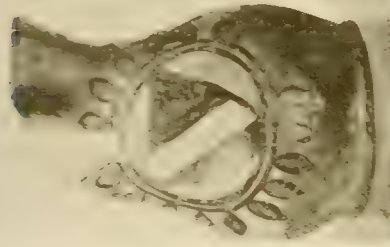
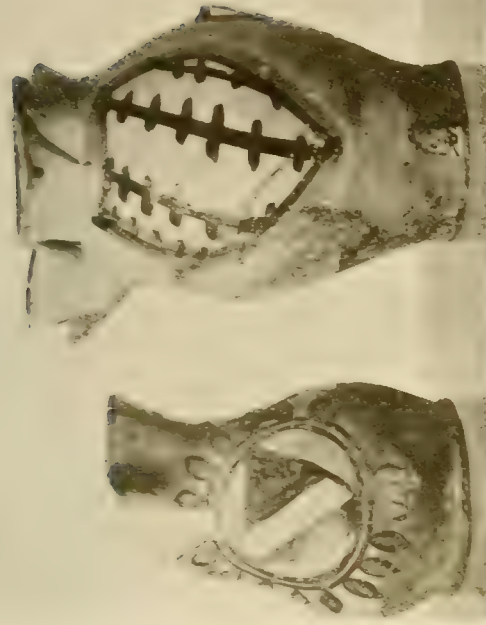
Whether found in the tombs of ancient Egypt, or the rubbish heaps of Fostât, in the soil of the Byzantine cities of Constantinople and Theodosia, or on the sites of the oldest pot-works of mediæval Europe, the examples of this kind of workmanship which have turned up do not show any appreciable variations in the process. Considering that the presence of a pottery of similar description in times and countries so wide apart from each other can only be attributed to mere coincidence, it is all the more surprising to notice, in most instances, a striking likeness of artistic treatment. As a matter of fact, the simple tracteries,

the conventional flowers and foliage, birds and nondescript animals with which it is usually adorned, offer so little difference in the design, that it is sometimes difficult to distinguish European specimens from those of Oriental origin. In Italy, as indeed in most other countries, the use of the incising tool has obviously forestalled that of the painting brush. The process is correctly described, among potters, by the word *graffito*. As to the terms *Mezza Majolica* and *Alla Castellana*, applied, respectively, by old Italian writers to the commonest ware, and to the more elaborate pieces showing incised patterns, both may be said to be equally misleading. The *graffiti* have nothing in common with majolica, and, in the other case, it must be remembered that Citta di Castello never claimed to have made a speciality of that kind of work. The words *Mezza Majolica* might, more accurately, be reserved for another mode of decoration adopted at a somewhat later period. The ground of the pieces was still coated over with a fine white clay, and not yet with stanniferous enamel, but the outline of the decoration instead of being scratched in, was traced with a brush dipped in manganese. Several examples of this early painted ware are included in the Imbert collection. The colours are still limited to copper green and manganese purple; cobalt blue does not seem to have yet come into use. It is left uncertain whether the Orvietan potters ever substituted the opaque and shining enamel for the traditional wash of dullish white clay as a covering for the rough material of which the ware was formed. In describing the objects in his possession, the author acknowledges that, in some dubious instances, he is unable to decide whether the ground is made of white clay, or, exceptionally, of imperfect tin enamel.

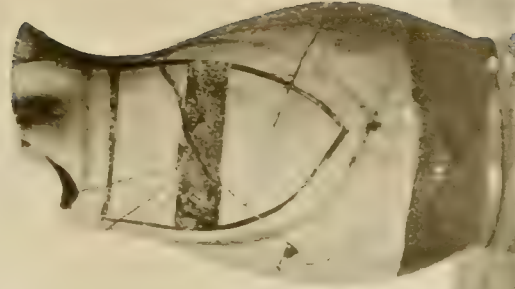
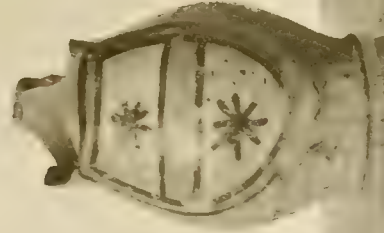
Close upon fifty examples of two-handled tazzas, pitchers and ewers, plates and dishes, have been reproduced for our instruction. The majority offer little variety in the technique and general aspect; but some, which we reproduce, deserve particular attention. On Plate I, fig. 1, we have a wine jug with the heraldic fleur-de-lys of Florence. Fig. 3 gives a two-handled bowl, bearing the emblems of the Passion, which is a replica of the one preserved and revered in the church of the Franciscans at Cologne as the very drinking cup of St. Francis. Six jugs, on Plate I, 2, are emblazoned with the coats of arms of the Monaldeschi, Filippeschi, and other noble families of Tuscany (?). The human faces and other ornaments in relief applied on the pieces shown on Pl. X and XI (our Pl. II, 3) are a distinct departure from what appears to be the usual method of decoration. A replica of that on the right is in the Arezzo Museum. Dragons and birds are boldly delineated on the flat on the dishes, and on the one



1. ORNAMENTAL WARE, IN THE POSSESSION OF MR. ALEXANDER IMBERT



2. ORNAMENTAL WARE, IN THE POSSESSION OF MR. ALEXANDER IMBERT



3. ORNAMENTAL WARE, IN THE POSSESSION OF MR. ALEXANDER IMBERT



3. ORVIETO WARE. IN THE POSSESSION OF MR. ALEXANDER IMBERT



4. ORVIETO WARE. IN THE POSSESSION OF MR. ALEXANDER IMBERT

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reproduced on Plate II, 4, we see the crowned figure of a queen petting a swan.

One looks in vain, in this group of specimens of a common origin, for some characteristic feature which might allow us to recognise, at a glance, such pieces as could be attributed to Orvieto manufacture; the clumsy forms, the stiff and heavy style of the traceries, also belong to many other contemporaneous centres of production. We recognise them in the potsherds dug up in large quantity from the oldest quarters of Florence, Genoa, Pavia, Gubbio, and other mediaeval towns. The appearance in many places of perfectly identical types may be accounted for from our knowledge of the wandering habits of the workmen. Their deficient training was limited to the working of a few articles that they repeated automatically in whatever pot-works they took temporary employment. The comparative importance of local industry must not, however, be overlooked in the matter of tracing the origin of polychrome pottery. An examination of the noble volumes of Prof. Argnani, in which what he calls the 'archaic ware' is so faithfully illustrated, makes us understand how it happened that the distinguished writer, grounding his argument on the result of the excavations he had himself conducted, arrived at the conviction that the source of the ubiquitous pottery was to be found in the original productions of Faenza.

The Orvieto discoveries do not suggest the idea that the potting trade ever developed a particular importance in the city, nor that great efforts were made to follow the improvements in majolica manufacture, which were, then, carried on all over central Italy. Of this general advance of the art, in the days of the Renaissance, no signs can be recognized in the set of specimens brought under our notice. From their elementary technique they all seem to belong to the preceding period. We gather that they were mostly obtained from the

scouring of the wells of the region. Pitchers must have continued 'to go to the well,' and they cannot all have escaped their proverbial doom. Yet in the damaged examples rescued from their hiding-places, we find only representatives of the earlier stages of production; illustrations of the succeeding styles are entirely lacking. Is it that the time-honoured practices, handed down from father to son in the local pot-works, were kept up for centuries without alteration, or could it be that the trade had left the town at a very early date? All references to it cease to appear in the civic registers towards the middle of the sixteenth century. Meantime, rough terra-cotta vessels continued to be made in the suburbs to answer the domestic requirements of the townsfolk. Consequently, the upper strata of débris were formed of these common pots. The excavator did not trouble to retain the unseemly fragments, still less to speak about them.

M. Imbert is to be congratulated on having given us a monograph which contains so much authentic information on the early conditions of the potter's art in Italy, and on having added a new name to the list of the ancient manufacturing centres. One cannot deny that much of the old *graffito* ware which he has so carefully described, and of which specimens stand unnamed in the ceramic collections, may have come out of the pot-works of Orvieto.

The picturesque Tuscan city is, and will always be famous for the rare Etruscan antiquities preserved in the municipal museum; for the Duomo, with its incomparable façade of sculptured marble; and for the frescoes of Luca Signorelli, masterpieces which are, perhaps, not placed high enough in the hierarchy of the marvels of the art of painting.

But it cannot be expected that the pottery lately discovered will add much to the celebrity of Orvieto.

THE ORIGIN OF LUSTRE WARE

BY A. J. BUTLER, D.LITT.

IN a previous article I endeavoured to show that the art of embellishing pottery with metallic lustre had its origin in Egypt prior to the eleventh century, and that however decidedly one may admit the brilliancy and the originality in development of the later Persian lustre ware, yet the Persian school must in the beginning have derived its inspiration and method from the potters of Cairo. My argument was based mainly on literary and historic evidences, such as a somewhat hurried search of available sources disclosed. I now propose to bring together some further results of inquiry, and to examine any facts or reasons which have been cited in opposition to that theory.

Readers of this magazine will recollect that directly after the appearance of the former article its conclusions were challenged on the authority of M. Saladin, who in his book on the Mosque at Kairawan asserted that certain tiles in that mosque were made in Baghdad in the ninth century. Dr. Sarre, at Berlin, had accepted the statement, and M. Migeon, in Paris, not only embodied it in that most valuable work, 'Manuel d'Art Musulman,' but based upon it the assertion that the origin of lustre ware was to be found in Mesopotamia in the ninth century, and that the art spread from thence westward. In the interest of historic accuracy it was highly important to examine a theory which had already obtained vogue on the credit of these learned authorities, and I think I may claim to have demonstrated that the provenance of the Kairawan tiles from Baghdad in the ninth century rests on no foundation whatever, and cannot uphold the theory of Mesopotamian origin for lustre ware.¹ So far, therefore, there is nothing to impeach the evidence of the Persian Nasir-i-Khusrau, who records the making of lustre ware in Cairo in the eleventh century, and expresses his astonishment at the novelty.

Two questions naturally arise here: (1) Is there any independent evidence on the side of Egypt confirming the record of this development in ceramic art, *i.e.*, proving the manufacture of lustre ware in Cairo as early as 1047 A.D.? and (2) is there any evidence on the side of Persia proving the manufacture of lustre ware at an earlier date? These questions I will take separately.

(1) As regards Egypt, I have not been able to discover any additional evidence in Arab literature bearing directly on the subject. But the rubbish mounds of old Cairo, which cover much of the

site of the city of Fostât, have been searched now for several years, and the fragments of pottery which they yielded have been collected and studied—in particular by Dr. Fouquet and Dr. F. R. Martin. Collections may also be seen in the museums of London, Paris, Berlin and Cairo. Dr. Fouquet deserves the thanks of all students of the subject for the labour and enthusiasm devoted to his task, and for the store of facts and most admirable illustrations in his published work.² But the problem of dealing with these fragments is a thorny one: for the place of discovery does not necessarily determine their original provenance or place of manufacture, nor does it settle their date. Conclusion on these vital points depends on inference or a series of inferences, and the process of deduction is often extremely delicate, requiring not only nice judgment, but absolute freedom from any prepossession. And it is in his theory that Dr. Fouquet seems less happy. Indeed, his work gives one rather the impression of a series of hasty deductions than that of a reasoned treatise, and his conclusions are somewhat inconsistent. For while the remains of pottery prove absolutely the existence of a great and skilful manufacture of ceramics at Fostât, Dr. Fouquet seems to found his inquiry upon an assumption that the potters were foreign and not Egyptian. Many of the pieces discovered retain the artist's signature, and the French savant is at pains to show, *e.g.* (p. 50), that one called Ghaibi Ash Shami must have come from Damascus, 'which for many centuries was an important centre of manufacture,' and he strangely adds, 'The faience of Damascus is mentioned in an inventory of the Duke of Burgundy (1420).' In fact, the name Ash Shami (the Syrian) no more proves that the artist came from Damascus than the name French, if found on a piece of Worcester china, would prove that the maker came from Paris. So of Al Fakid ('lost' or 'regretted') Dr. Fouquet says, 'The name has every look of a surname given to a man brought to Egypt against his will.' And Al Ajami (the Persian) is an artist 'expatriated—perhaps brought to Egypt by force—and the fact that his pieces resemble the Syrian school encourages the belief that he was not a free worker'! Such logic really cannot stand. Of course, names like Al Hermizi and Al Taurizi in the sixteenth century do prove that foreign artisans worked in the Cairo potteries. But the whole argument is unsound. For from the premisses that a great school of ceramics existed in Cairo, and that some foreigners there practised the art—premisses undenied and undeniable—Dr. Fouquet can draw only one conclusion, *viz.*, that the foreigners came to teach, and in fact made the school. I venture to draw

¹ See Vol. xi, pp. 221 seq. and 391, and Vol. xii, pp. 48-51 and 107. Some of these Kairawan tiles are figured by M. Migeon in the 'Manuel,' t. II, p. 256. Their resemblance in design to some of the ancient Coptic textiles found at Akhmim and elsewhere is remarkable and indicates perhaps an early date, but an Egyptian origin.

² 'Contribution à l'Étude de la Céramique Orientale' in 'Mémoires Présentées à l'Institut Égyptien,' t. iv. Le Caire, 1901.

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precisely the opposite conclusion—that the foreigners came to learn, that they were pupils and not teachers in the first instance, that they were attracted to Cairo just as foreign students were attracted to the great schools of painting in Italy or to the great University of Paris. So when Dr. Fouquet has to admit that among the fragments are ‘pieces certainly made in Cairo, although their designs are absolutely of the Damascan school’ (p. 57), he regards this as ‘a new proof of the settlement of Damascan potters in Cairo and of the preservation of methods employed in the country of origin,’ thus completely begging the question whether the country of origin is Egypt or Syria. Yet elsewhere (p. 74) he is forced to a different conclusion: ‘il a donc existé au Caire des fabriques de faïences siliceuses à glaçure vitreuse bien avant l’arrivée des maîtres Syriens.’ The same writer (p. 39) says that there is no evidence of the manufacture of siliceous faïence in Syria before the fourteenth or the fifteenth century: and again (p. 89) he makes a most important statement bearing on the question when he affirms that in Egyptian ceramics, while forms and methods of decoration have changed a good deal, yet the composition of the paste and of the enamels from the IX Dynasty to the seventeenth century of our era is shown by scientific analysis to be essentially the same.

Nevertheless, with this certainty of continuity before him, Dr. Fouquet ventures to say (p. 7) that ‘at the beginning of the seventh century enamelled pottery was no longer made in Egypt’: and he founds this remark upon the fact that pottery is not mentioned among the gifts which Al Mukaukas sent to the Caliph, and that he has not discovered any fine work unmistakably belonging to that period. Yet he admits that ‘later, when the art reappeared, its first manifestations denote a very advanced civilisation, an unerring taste and a wide practical knowledge, which all presuppose a long period of practice incompatible with the state of things in Egypt and implying foreign intervention.’ The words in italics beg the whole question again. If there is one thing certain, it is that at the beginning of the seventh century in Egypt the splendour of Roman civilisation remained in every city along the Nile,³ and that the arts flourished in high technical perfection. Moreover the discoveries at Wasim prove absolutely that the manufacture of enamelled pottery lasted all through the Roman period.⁴ It is therefore most unnecessary and unwarranted to break the continuity of Egyptian ceramic history and that on slenderest evidence of a negative kind; and the theory of a restoration of the art by foreign inter-

vention must be regarded as unjustified and untenable.

But Dr. Fouquet himself supplies other facts which seem to prove continuity rather than interruption—facts which at any rate support my contention—that for the origin of certain forms of ceramic art we must look to Egypt. Many of the pieces in his collection are ‘of the Fatimide period, if not earlier.’ One in particular he notes and illustrates (p. 97 and pl. xiii, 5), part of a plate or bowl in bluish white enamel with a hare occupying the centre and curious floral designs about it.⁵ This is lustre ware and of a kind which the conventional canons would infallibly classify as thirteenth-century Persian. But it was dug up at Fostât; it bears an inscription recording its manufacture at Fostât; and the lettering is such as to establish its date in the ninth century or tenth at latest. Indeed one cannot regard this and similar pieces which Dr. Fouquet figures, without a strong conviction of Byzantine influence upon the makers; and in the case of the peacock with crest in form of a cross he sees evidence of Christian workmanship. A less doubtful—more clearly Coptic—cross may be seen on an early lusted bowl among the Fostât fragments at South Kensington and there is another at the British Museum. On several fragments, with or without lustre decoration, the signature is in early Cufic character and may date back to the eighth or ninth century, as Dr. Fouquet dates a piece shown on his pl. xv. In the ‘Manuel d’Art Musulman,’⁶ M. Migeon figures a lusted dish with design of a clearly Byzantine character belonging to M. Mutiaux; another found at Damascus (now in the Sèvres Museum) with rude animal and Arabesque decoration, and one like it (in the Louvre); and a fourth lusted dish belonging to Dr. Sarre. These four M. Migeon calls Syro-Egyptian and he dates them all twelfth century. But the finding of one or more pieces at Damascus proves nothing, and I should not hesitate to call them Cairene and to date them at the very least a century earlier, as M. Migeon dates the large vase in Dr. Fouquet’s collection.⁷

The conclusion then is that we have specimens dated beyond reasonable doubt back to the earliest Muslim times in Egypt and evidence connecting them in the far distance with Coptic and Byzantine craftsmen, just as one would expect *a priori*; for it is quite certain that the Arab conquerors brought no sort of art with them, and were taught by the Christians the arts they acquired in Egypt. It is further clear that the early ceramic products of Egypt included not only lustre ware and translucent ware such as Nasir-i-Khusrau saw in the eleventh century, but also pottery of a style not distinguishable from that of the later so-called Syrian or

³ See ‘Arab Conquest of Egypt,’ Ch. vii and xxiv and p. 490.

⁴ Pottery from Wasim may be seen at South Kensington Museum in the series of specimens extending from the earliest Dynastic to the Arab epoch.

⁵ See illustration. My best thanks are due to Dr. Fouquet for his kind permission to reproduce the specimens in the plate.

⁶ II, figs. 229 to 232.

⁷ *Id.* fig. 225.

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Damascus school. Moreover, so flourishing was the manufacture of lustre ware, that a kind quite unique is found, as Dr. Fouquet shows (p. 101), to have been made at Ashmunain in Upper Egypt. It is, therefore, no wonder that he sums up his most interesting and laborious enquiry on this subject by saying that lustre ware originated in Egypt and spread thence to Spain on the one side, and to Syria on the other.

Dr. F. R. Martin, like Dr. Fouquet, has made a considerable collection of fragments from the Cairo rubbish mounds, and has published some notes upon them.⁸ Briefly he says (p. 6), 'As truly Egyptian make, I consider all the fragments with Cufic inscription, which I am inclined to put as far back in time as to the tenth and twelfth century, thus before the destruction of Fostât by fire in 1168. The *lustred* pottery with Cufic inscription seems to me the oldest of all. The form of the Cufic letters goes as far back as the ninth or tenth century.' And again (p. 7), 'Perhaps we should then learn' (*i.e.*, after further exploration at Fostât) 'that the Persians got the art of making lustre faience from Egypt. May be that the potters after the destruction of Fostât were dispersed to Persia and Spain.' There is thus singular agreement between Dr. Martin and Dr. Fouquet, and the pieces figured on Dr. Martin's Plate V, as well as on his preceding plates, cannot fail to carry conviction.

(2) I have now shown that there is the strongest independent evidence for the manufacture of lustre ware in Egypt at least as early as the ninth or tenth century, or a century before the visit of Nasir-i-Khusrau; but I have been totally unable to discover historical evidence for the existence of the art in Persia before the twelfth or early thirteenth century. First on the literary side one may just repeat that the cultivated Persian traveller, by expressing his astonishment at the lustre ware which he found made in Egypt, clearly proves that nothing of this kind was known in Persia at that time. Unfortunately, not one of the Persian scholars to whom I have applied, including a learned native of Persia, can give me a single reference to the subject of ceramics in Persian literature, nor have I met a single quotation from Persian about it. All one can say is that so far no literary evidence has been produced to qualify Nasir-i-Khusrau's explicit statement, which therefore holds the field.

But there is one source of evidence for Persian lustre ware which is open to research—the evidence of dated pieces; for however certain it may be that lustre ware arose in Cairo, it is no less certain that the manufacture there was checked and suspended by the burning of Fostât in the

⁸ 'The Persian Lustre Vase in the Imperial Hermitage of St. Petersburg and some Fragments of Lustre Vases found near Cairo at Fostât' (Stockholm, 1899). Both this and Dr. Fouquet's publications are very rare.

twelfth century. Consequently, though we have fragments from the rubbish mounds, there seem to be no exactly dated pieces of Egyptian lustre ware intact. It is otherwise with Persian faience, if indeed what is called Persian was always made in Persia and never in Egypt. Here we have a large number of lustre vases very accurately dated. But what do the dates prove? To the best of my knowledge there is not a single dated specimen earlier than the thirteenth century. It is true that M. Migeon⁹ figures a lustred plate from the collection of M. Koechlin, labelled 'Atelier de Rakka, attribuée au IX^e siècle.' But what is the evidence for this date? It is certainly not an inscription, and there is nothing in the style to justify such an assumption. The provenance seems taken at the word of the Armenian dealers, who sold these Rakka pieces, and the historical argument is very flimsy. Rakka, says M. Migeon (p. 258), was the favourite place of residence of Harun al Raschid in the early years of the ninth century, when he left Baghdad, and 'la cour des Khalifes ayant toujours été un ardent foyer d'art, il est assez naturel de supposer que des ateliers de céramique y ont prospéré.' But surely such reasoning can never establish for the Rakka pieces a date admittedly four centuries earlier than that clearly assignable to any Persian lustre ware; for neither Mr. Wallis nor M. Migeon, as far as I know, attempts to bridge the gulf between those periods, although numerous Persian examples can be precisely dated to the thirteenth century. *Dated specimens, in fact, begin with the thirteenth century, and not earlier.* The earliest seems to be a jug with lustred strapwork in the catalogue of the Godman collection, giving the date A.H. 609=A.D. 1212.¹⁰ A star-tile shown at the Burlington Club Exhibition of 1885 bears date 1217. A mihrab with relief decoration, blue and lustre, in the South Kensington Museum, gives the year 1269, and a tile there 1270; two star-tiles in the Godman collection are dated 1263 and 1267; other tiles at South Kensington give the years 1291, 1301 and 1316; and from the fourteenth century onwards dated specimens of Persian lustre ware are not uncommon. But if this kind of ware in Persia is dated by inscription back to the very beginning of the thirteenth century, as is the case, it follows that we may safely infer the practice of the art in that country as early as the middle of the twelfth century; but there is no sure evidence of its existence earlier, though possibly further research at Rakka, Rhages or Sultanabad may furnish such evidence.¹¹

It is impossible not to be struck by the

⁹ 'Manuel d'Art Musulman,' t. II, p. 257.

¹⁰ *Ibid.*, p. 262. By a slip the equivalent of A.H. 609 is given by M. Migeon as 1231 A.D. instead of 1212.

¹¹ In the South Kensington Museum a lustred tile labelled 1527-76 is described as having raised Cufic inscription and is labelled 'Persian; tenth to twelfth century.' This is a mistake; there is no Cufic writing on the tile, and it has all the character of fourteenth century work.



LUSTRE WARE FROM IOSTÄT BY COUR-
TEOUS PERMISSION OF DR. D. TOUQUEL



A SEAL OF THE CROSSBOWMEN OF FRANCE
LATE FOURTEENTH CENTURY. 1. MATRIX
2. IMPRESSION, SLIGHTLY ENLARGED

The Origin of Lustre Ware

coincidence of this conclusion with the known facts of history. It was about the middle of the twelfth century that Fostât was devastated and destroyed by fire: from that time onward we find that the manufacture of lustre ware suffered at least a temporary eclipse in Egypt, and was established and developed in Persia. Such a coincidence

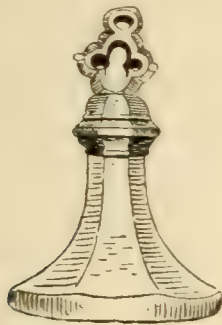
cannot be accidental. For me the conviction is clear that the theory of an independent origin of lustre ware in Mesopotamia must be abandoned, and that the school of Persia founded, perhaps, in the eleventh century, was strongly reinforced in the twelfth by potters from Egypt, where it had long flourished.

A SEAL OF THE CROSSBOWMEN OF FRANCE

By A. V. D. P.

THE discovery of a French historical monument upon English soil is a happy occurrence, especially if the existence of the same be not only unrecorded, but, apparently, unsuspected, also, by specialists concerned with objects of its class.

This bronze matrix-seal of the French crossbowmen's office is, doubtless, a Paris production, dating from the last quarter of the fourteenth century. It is an instrument conceived upon lines of much sturdy beauty, and from the chain-ring (unfortunately damaged) at the apex of its handle down to its pedestal-like base, is perfectly adapted to its function. Its dimensions are: $1\frac{5}{8}$ inches in height, and base diameter $1\frac{1}{8}$ inch.



SEAL OF THE CROSS-
BOWMEN OF FRANCE:
LATE 14TH CENTURY

The face bears, engraved in the lower half of the field and broaching upon an inscribed border, a shield charged with a dolphin, dead or with its mouth agape, and an escucheon quarterly in pretence. A crossbow in pale, between the initials R L and C, ensigns the shield. The inscription round the rim reads: S [igillum] . OFFICII . MAGISTRI . BALISTARIORVM . FRANCIE ('Office Seal of the Master of the Crossbowmen of France').

It is apparent that the seal appertained to the office, *chambre* or business locale of the bowmen's corps, as distinct from the seal used by the master himself. But it bears, nevertheless, the insignia

of a master who belonged to the house of the dauphins of Auvergne, bearing for arms: a dead dolphin azure upon a gold field (*d'or au dauphin pamé d'azur*). The only holder of the office furnished by this family (*vide* P. Anselme, 3 ed., VIII) was the fourteenth master, Guichard I, Dauphin, lord of Jaligny and Tréteaux in the Bourbonnais and of La Ferté-Chauderon in the Nivernais. This personage was tutor to Charles VI (b. 1368, d. 1422), and he held the mastership of the bowmen of France during 1379-82, 1384-94, and from 1399 till his death in 1403.

Guichard was son of Robert Dauphin, lord of Jaligny, and of Isabel de Chastelperron, lady of La Ferté-Chauderon; and grandson of Robert III, count of Clermont (in Auvergne) and dauphin of Auvergne (d. 1324). According to the French genealogist cited, Guichard's seal bore the full arms of the head of his house,¹ to whom, however, he was but a cousin or collateral; and, for crest, the head of an animal between a vol banneret, but P. Anselme states that a crossbow took the latter's place upon seals of 1385, 1389, 1393 and 1398. P. Anselme himself assigns Guichard for difference a label of three points gules. Possibly, therefore, the armorials of the office seal are the sole record of Guichard's authentic blason at a certain epoch²; apparently, after his mother's death, unless he used the style *seigneur de Montperron* in her right during his father's lifetime. When the seal was engraved, at all events, his difference or brisure was an escucheon in pretence of his maternal arms: Quarterly or and gules, for Montperron, of Auvergne.

Guichard married Isabel, daughter of Louis II, count of Sancerre, and was, by her, father of Guichard II, 'souverain maitre d'hotel du roi' in 1409, who was slain at Agincourt. Guichard I was, consequently, brother-in-law of the marshal of France, Louis de Sancerre (d. 1402).

¹An impression from the matrix he used, as master of the bowmen, in 1395, is to be found in the collection at the Archives Nationales (catalogue No. 229): Arms, a dolphin; in the field the letters *e* and *c*. Seals of other masters found in the same collection are those of Pierre de Gallard (1313) and of Robert d'Houdetot (1348).

²In 'La vraie et parfaite science des armoiries,' 1^{re} partie, p. 111, 1660, L. Palliot assigns Guichard Dauphin, seigneur de Jaligny for difference, a baton gules charged in chief with an escucheon argent.

A Seal of the Crossbowmen of France

So far, the facts fail to account for the initials R L C that appear in the field of the seal, unless the latter two stand for the maternal inheritance of the master, La Ferté-Chauderon, which appears unlikely.

In his delightful sketch of the history of the French seal, Lecoy de la Marche estimated at about one thousand the number of matrices extant in that country. When the universality of the sigillographic function is recalled in the case of mediæval France, and when it is remembered that this number includes post-mediæval times, such

a survival can only be accounted infinitesimal. In the present instance, the non-existence of any impression from a crossbowmen's office-seal in the catalogue of the ten thousand examples at the Archives Nationales of France, is a circumstance that greatly enhances the matrix's importance from historical and sigillographic standpoints. From that of armory, as furnishing a probably unrecorded version of the insignia of the fourteenth *maître des arbalétriers*, the facts speak for themselves. The seal is the property of Mr. W. H. Hammond, of Sevenoaks.

NOTES ON ITALIAN MEDALS—VIII¹

BY G. F. HILL

I—THREE PEN-STUDIES BY SPERANDIO OF MANTUA.



THE two drawings, which, by the courtesy of their owners, Mr. Henry Oppenheimer and M. Walter Gay, I am allowed to reproduce here,² once formed part of the same sheet of paper.³ They are both evidently by the same hand—not that of a great master of drawing, by any means, but undoubtedly dating from the last quarter of the fifteenth century. The traditional attribution to Pisanello cannot be regarded seriously; but the scale and pose of the drawings suggest that they may be by some other medallist. On seeing the fragment with the two confronted busts (Pl. I, 2) in Mr. Oppenheimer's collection, I was at once struck with the general resemblance of the bust of the old man on the left to some of the portraits by Sperandio. Further search narrowed the field to the portrait of Antonio Sarzanella de' Manfredi, whose medal by Sperandio is reproduced for comparison in Pl. I, 1.⁴ The chief difference between the portraits is in the nose, which on the medal is longer than in the drawing. The wart on the cheek is also not indicated in the drawing. The ear and the loose skin about the cheek and neck are treated in very much the same fashion in both portraits. Many persons to whom the two have been shown have not hesitated to re-

gard them as representing the same man. On this point, however, I do not insist, because it is not essential to the attribution of the drawings to Sperandio, although it might serve as a corroborative argument. In M. Walter Gay's drawing (Pl. I, 4) we have a sketch which does not seem to be so obviously a study for a medal. And yet, on comparison with the reverses of some of Sperandio's medals, we are struck with certain points of resemblance which indicate that it is, after all, such a study. There is a strong similarity in arrangement of dress and in pose (the position of the face alone being varied) to the figure on the reverse of the medal of Sarzanella himself; but a still better parallel is to be found in the figure on the reverse of the medal of Catelano Casali, illustrated from the Berlin specimen in Pl. I, 3. The curious disposition of the hair is the same in both drawing and medal. And anyone who turns over the plates of Heiss's volume on Sperandio will find other points of contact between the drawing and the medals.

Is it then too rash to suggest that we have in these little studies the work of Sperandio? They are by no means drawings of the first rank; but then Sperandio, although he occasionally gives evidence of a good deal of power, is no longer placed so high among medallists as he used to be. His qualities, good and bad, are admirably summarized by M. de Foville in the introduction to his study of the artist, of which the first chapter (in 'Le Musée' for July) reaches me as I am correcting the proofs of this article. These two drawings of men display, if not strength, at least a lively realism and some sense of character. Until some drawings are discovered which show a still closer approach to his medals, these may, I think, be regarded as having a good claim to be from his hand. The fact that they betray a certain affinity with contemporary Ferrarese work is all in favour of the attribution, since Sperandio, besides the time which he spent in Ferrara during his youth, also worked there from

¹ For the previous articles see BURLINGTON MAGAZINE, Vol. ix, p. 408 (September, 1906); Vol. x, p. 384 (March, 1907); Vol. xii, p. 141 (December, 1907); Vol. xiii, p. 274 (August, 1908); Vol. xiv, p. 210 (January, 1909); Vol. xv, pp. 31, 94 (April and May, 1909).

² Pl. I, Nos. 2 and 4. Drawn with the pen in bistre on coarse brownish-white paper.

³ How they fitted to each other I am unable to say; they have probably been trimmed since the sheet was cut up. There are remains of writing, both on the front and back of M. Gay's fragment, which are too slight to afford any information.

⁴ Cp. Armand I, 74, 41. The specimen illustrated is at Berlin; the casts of this and of the medal of Casali are due to the kindness of Dr. K. Regling.

Notes on Italian Medals

1463 to 1477. In 1477-1478 he was at Faenza, where, among other things, he seems to have made a terra-cotta relief of the *Annunciation*, identified by Venturi as the work of Sperandio, in 'L'Arte,' 1898, p. 374. The figure of the Virgin in this relief bears some resemblance to the girl in M. Gay's drawing. Signor Venturi, indeed, in attributing the terra-cotta to Sperandio, compared the Virgin with the figures on the reverses of those very medals of Sarzanella and Casali which I have adduced to support the attribution of the drawing to Sperandio. The sketches, however, were probably made rather at Bologna than during the short stay at Faenza. Catelano Casali was a Bolognese; his medal was made in or after 1490, in which year he was created protonotary. Sarzanella again, though he doubtless belonged to the Faventine family of the Manfredi, had also some connexion with Bologna, since the figure on the reverse of his medal holds a shield with the arms of that city. Sperandio was working in Bologna from 1478 to 1490 or later, and it is, therefore, to this period that the sheet of drawings may with most reason be attributed.

II—ALFONSO V OF ARAGON.

By PAOLO DA RAGUSA.

Obv. Bust of Alfonso V to right, bare-headed; inscr. ALFONSVS REX ARAGONVM

Rev. Female figure, draped, standing to left, holding purse and serpent staff; inscr. FORTITVDO MEA ET LAVS MEA DNS

Bronze; diam. 44.5 mm. Pierced. British Museum. Pl. II, 2.

This piece, although a rather poor cast, is of considerable interest, as adding one to the very scanty number of medals that are known to have been executed by Paolo da Ragusa. The obverse is indeed identical with that of the artist's medal of Alfonso V,⁵ which is reproduced here from the beautiful specimen in Mr. Henry Oppenheimer's collection (Pl. II, 1). The reverse also differs only in the inscription, the artist's signature OPVS PAVLI DE RAGVSIO being replaced by a motto. The lettering, it will be noticed, shows the same peculiar barless A as in the signed medal.

The motto is an abbreviation of one which we already know from the Triumph medal by Pisanello to have been adopted by Alfonso: *Fortitudo mea et Laus mea Dominus et factus est michi in Salutem* (Exod. xv. 2). What the type means is not clear to me; the purse suggests *Liberalitas*, the serpent-staff *Salus*.

III—FEDERIGO III OF ARAGON.

To the hitherto known medals of Federigo III of Aragon, as heir of Fernando II, the following is to be added.

⁵ Armand I, 26, 2; Fabriczy, Pl. xx, 2.

Obv. Bust of Federigo III to left, bare-headed with long hair, and incurved truncation; inscr. FEDERICVS·DE·ARAG·FER·R·F·DIVI·ALF·NEP (trefoil).

No reverse.

Bronze; diam. 38 mm. British Museum. Pl. II, 6.

This medal, or rather (for it is indifferently cast) the original of which it is the representative, must have been made in 1495-1496. For Federigo is described as FER(randi) R(egis) F(ilius) DIVI ALF(onsi) NEP(os), and Fernando only became king in 1495, to be succeeded by Federigo himself in 1496.

Armand⁶ describes two other medals of Federigo made in the same year; in neither does the portrait resemble ours. It may be noted that the Greek legend on one of them, which has puzzled the French writer, is obviously taken from the Septuagint, Ps. 91, 13 (92, 12), ΔΙΚΑΙΟΣ ΩΣ ΦΘΙΝΕΙ ΑΝΘΡΩΠΙΝΟΙ.

IV—RAFFAELLO MAFFEI DA VOLTERRA.

Obv. RAPHAEL MAFFEVS VOLATERR·SCRIPT·APOS Bust l., wearing cap and gown over doublet buttoned in front.

Rev. SIC·ITVR·AD·ASTRA Raffaello, in the same dress as on the obverse, with l. hand raised, stands r. facing a woman, heavily draped and wearing veil over the back of her head, who holds in her left two nails (instruments of the Passion) and raises her r. pointing to heaven; below, a leaf.

Bronze; diam. 85 mm., comma-shaped stops. Collection of Mr. George Salting. Pl. II, 3. Cp. Armand II, 52, 24; Heiss, 'Flor.' II, p. 244 and Pl. xxii. 6, 7 (the same specimen).

The author of the encyclopaedic 'Commentarii Urbani' was born in 1451 at Volterra. We know that in 1466, at the age of fifteen, he went to Rome and assumed the clerical habit. In 1476 he returned to Volterra, and did not return to Rome until 1480, having in the meanwhile accompanied the Cardinal of Aragon to Hungary.^{6a} The medal must, therefore, have been made between 1466 and 1476, while he was still quite a youth, employed at the Papal curia as scriptor apostolicus. The resemblance of this medal in style to the accredited medals by Lysippus, first suggested by Mr. Max Rosenheim, needs not to be insisted upon when once it has been pointed out. Although the bust lacks the form of truncation so characteristic of the medallist, every other feature of his style is abundantly displayed. The leaf, which, as Mr. Van de Put has pointed out,⁷ belongs rather to the poplar than to the ivy-tree, as I had supposed, is a further point

⁶ II, 59, 2, 3.

^{6a} See B. Falconcini, 'Vita di Raffaello Maffei' (Rome, 1722).

⁷ BURLINGTON MAGAZINE, September, 1908, Vol. xiii, p. 366.

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of connexion with Lysippus. When we remember that it is to this very Raffaello Maffei that we owe the only information which has come down to us as to the personality of the medallist, whom he must have known at the Papal Court, the attribution becomes doubly sure.

The motto 'sic itur ad astra,' adopted by Maffei at this comparatively early age, is inscribed on the scroll which is held in the hands of his recumbent figure on the monument which his brother Mario erected to his memory in 1526, in the church of San Lino at Volterra.⁸

Mr. Salting's specimen, which I am enabled by his kindness to reproduce, is a wonderfully preserved example of a most charming medal, and quite does justice to the 'volto angelico e leggiadre fattezze' with which his biographer credits Maffei

V—GIANFRANCESCO DE' RANGONI.

In dealing with the medals of Lysippus on a previous occasion⁹ I ventured to doubt Dr. Bode's attribution to that artist of the medal of Gianfrancesco Rangone. I take this opportunity of reproducing the medal and confessing myself, if not quite a convert to Dr. Bode's view, at least more inclined to see the force of it. The medal contains in its small compass more than the usual number of puzzles. The following is its description:—

Obv. Bust of Gianfrancesco Rangone to l., elderly, wearing cap and cuirass; inscr. D·IO·FRANCISI·D·RANGONIBVS·P·V·V (leaf).

Rev. Figure wearing helmet and cuirass, standing on the body of a wolf, his r. resting on his spear and grasping at the same time a serpent; on his l. arm, round shield; in the field S M; in exergue, SECVRITAS·P·P

Bronze, 37·5 mm. Stops comma-shaped. British Museum (a second specimen in lead). Pl. II, 4. Armand II, p. 93, No. 19; III, p. 191 f.

The most obvious variation from the style of Lysippus is seen in the shape of the bust. The face also has more force of character than it is usual to find in his work. Otherwise everything in the general treatment and in the details is in favour of the attribution. The leaf on the obverse is of the form with which we are familiar; it appears alone, it is true, instead of as one of a pair; but so it does on the medal of Maffei described above. The lettering is of the characteristic form; we may note such a detail as the N with its slanting stroke prolonged beyond the top of the left vertical. In the composition of the reverse, the piece closely resembles the medals of Toscani with the figure of Pallas, and of Gianfrancesco Marascha with the figure of Hope.¹⁰

It may, therefore, be granted that the medal is,

if not by Lysippus, then by some pupil, working, perhaps, at the end of the fifteenth century, or beginning of the sixteenth, and imitating his master's handiwork with great success.¹¹ But the questions as to the identity of the person represented and the meaning of the reverse type remain, and to neither, so far as I know, has a satisfactory answer been found. Until he has been certainly identified, speculations as to the meaning of the letters P·V·V are unprofitable.¹² The letters S M on the reverse have been explained as 'Senatus Mutinensis' or as the signature of an artist, 'Scaccera Mutinensis'; the inscription in the exergue, with some probability, as 'Securitas Populi.' The figure has been called Mars, or a Roman warrior standing on a crocodile! The creature beneath his feet seems to be almost certainly a wolf. The inscription suggests that the figure represents armed force subduing discord (the serpent) and some faction symbolized by the wolf.¹³

VI—GIROLAMO PESARO.

Obv. Bust of Girolamo Pesaro l., clean-shaven, with long hair, wearing cap and robe. No inscr.

Rev. Within a wreath, the inscr. HIERONYMVS PISAVRVS PADVAE PRAEFECTVS BENEDICTI PROCVRATORIS·F·MDXV in seven lines.

Diam. 64·5 mm. Formerly in the Addington Collection (?) Pl. II, 5. Cp. Arm. II, 126, 12; Heiss, 'Venise,' p. 191.

The illustration of this striking medal is made from a plaster cast, which seems to represent the Addington specimen, the only one, so far as I

¹¹ The treatment of the bust, in which, as I have said, the medal differs chiefly from the accredited work of Lysippus, is not unlike that which is found on some medals by L'Antico, especially that of Diva Julia. In this connexion it must be remembered that a Rangone would be more likely to come into contact with a northern than with a Roman medallist.

¹² F. Sansovino, 'Origine e fatti delle famiglie ill. d'Italia' (Venice, 1670), p. 139, mentions a Gianfrancesco, a contemporary of Guido Rangone, and father-in-law of Albertino Boschetti. Cp. the statement in the 'Trésor de Numismatique,' Méd. ital., I, Pl. xxxvii, 4, where the medal was first published. Litta, 'Rangoni,' Tav. II, gives under Lanfranco di Lanfranco information which seems to suit this Gianfrancesco; is there some confusion? A Count Zanfrancesco Maria Rangone is mentioned in the Chronicle of Jacopino de' Bianchi (I, p. 168) in 1497. Here we have a further possibility of confusion with the well-known Francesco Maria Rangone, who is mentioned in the same chronicle and its continuation by Tommasino from 1483 onwards, was for a time Castellano of Modena, and played an important part in Modenese affairs from 1487 until his death in 1511. Armand, on some authority not disclosed, says that Gianfrancesco died in 1525 (?). On our medal the portrait represents a man no longer young, and, to judge by its style, it must have been made about 1500.

¹³ Mr. Edmund Gardner, whom I desire to thank for much information connected with the Rangoni, suggests that the wolf may mean the popular faction in Modena itself. After the death of Ercole I, in 1505, the Francesco Maria mentioned in Note 12 had trouble with the Commune. If the figure were a saint, he could only be St. Defendens, who, according to Cahier, was a companion of St. Maurice, and is invoked in Lombardy for protection against wolves. But this would not explain the serpent.

⁸ Heiss, *op. cit.*, p. 244.

⁹ BURLINGTON MAGAZINE, August, 1908, Vol. xiii, pp. 285, 286.

¹⁰ See BURLINGTON MAGAZINE, *ut sup.*, Pl. I, 8, 11, 3.

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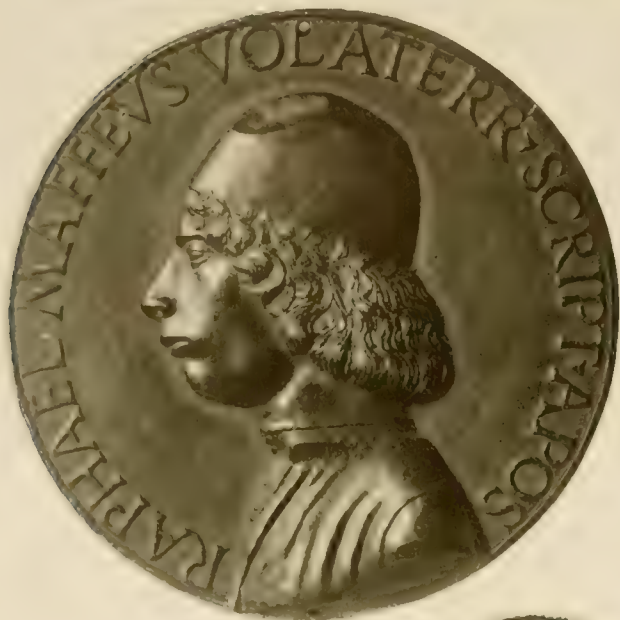


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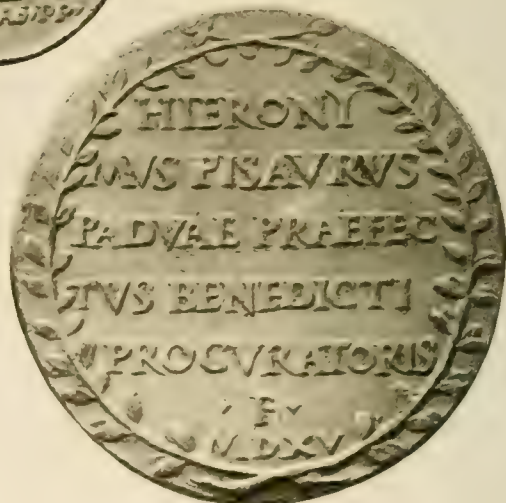
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5



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know, which has been described. It may be identical with a specimen now in the Berlin collection. The medal, apart from the admirable quality of the portrait, which in its directness and freedom from superfluities is typical of Venetian medallic art of the period, is worth reproducing; for the smaller piece figured by Heiss¹⁴ gives no clear idea either of the features or of the style. This larger medal also makes it doubly certain that the identification proposed by Heiss must be discarded. In the lists of procuratori we find a Girolamo Pesaro in the year 1549. The man represented on the medal was praefect of Padua in 1515. If he were identical, as Heiss supposes, with the man who became procurator in 1549, it is almost incredible that in 1515 he should have been as old as the medallist represents him to be. Further, the matter is clinched by the fact that the Girolamo who became procurator in 1549 was the son of Leonardo, not of Benedetto.¹⁵

Girolamo di Benedetto is constantly mentioned in Sanuto's Diaries.¹⁶ In April 1499 he married the daughter of Bernardo Donado. He served as provveditore generale at Treviso (on a third medal he is called 'terrae firmae provisor')¹⁷ and on 24th June, 1515, he was elected capitano of Padua. This post he vacated on 7th January, 1517. He was elected to the Council of Ten on 1st July, 1533. Further I have not traced him. In style, the portrait on the obverse of this medal comes very close to the manner of Giulio della Torre, more especially as seen in the portrait of Bartolommeo Socino.¹⁸ The lettering is also sufficiently careless to be the work of the Veronese amateur. It is true that he was fond of placing a type of some kind, usually charming, on the reverses of his medals, and it is difficult to think that he would have been content with a mere inscription. Chronologically, however, there can be no objection to the attribution, since della Torre, who married in 1504, must have been over thirty years old at the time the medal was cast. It is worthy of notice that the medal of Socino was also presumably made at Padua, where the Sienese jurist, like the artist, professed law. The attribution to della Torre may, therefore, be regarded as possessing a certain degree of plausibility.

VII—A GROUP OF FABRICATIONS.

M. de la Tour¹⁹ has already exposed the fraud by

¹⁴ *Op. cit.*, Pl. xii, 9; Armand II, 126, 13. A specimen of this smaller medal is in the Simon collection at Berlin (No. 345).

¹⁵ Manfredi, 'Dignità Procuratoria' (1602), s.a. 1549.

¹⁶ *E.g.*, ii, 601; xx, 326; xxiii, 425; lviii, 520.

¹⁷ Armand III, 206 F. This medal reads 'B. F.', not 'R. F.'

¹⁸ Friedländer, 'Schaumünzen,' Pl. xx, 18.

¹⁹ 'Rev. Num.', 1895, p. 460; cp. 1896, pp. 479 f.

which 'un goujat,' at the end of the sixteenth or beginning of the seventeenth century, used Lysippus's medal of Giovanni Alvise Toscani in order to fabricate an imaginary portrait of Giovanni Canacci, just as he made similar portraits of other members of the Canacci family out of the medals of Louis XII and Anne of Bretagne, and of Vittorino da Feltre. It is extraordinary that these fabrications should have deceived anyone in the least acquainted with Italian medals; but they figure solemnly in the plates of Heiss's 'Florence,' and two of them are also grouped with the medal of Francesco Accolti in his article on Candida²⁰ as possibly the work of that artist. Some of them have been attributed to Sperandio, I suppose because of the roughness of their appearance. Now the medal of Accolti, as M. de la Tour has pointed out, is simply fabricated out of Candida's Robert Briçonnet. It is possible to add another piece to this gallery. Anyone who compares the medal of Francesco Baroni²¹ with the others just mentioned will see that it has a family resemblance to them, especially to the medal of Accolti. The form assumed by the figure 8 in the incised dates on the medals of Accolti and Baroni suggests that they are by the same hand; this form, resembling a letter S recumbent, is not paralleled, so far as I know, on any other medal of the fifteenth or sixteenth century.

But if the medal of Francesco Baroni must be relegated to the limbo of 'fakes,' it is difficult for other medals, also enshrined in Heiss's too hospitable volumes, to escape. The 'horrible palmier,' as M. de la Tour calls it, with which the forger has adorned the reverse of his medal of Giuliano Canacci, belongs to the same kind of art as the tree on a medal supposed to represent Leonardo Salviati.²² The supposed medal of Paolo Vettori²³ is also of the same class as the Canacci and Salviati medals; the treatment of the inscription is enough to condemn it, even apart from this resemblance. It would be easy to add to this list of fabrications, but I forbear, contenting myself with the warning that a medal need not be regarded as giving an authoritative portrait, simply because it is included in Heiss's uncritical, if extremely useful, compilation.

²⁰ 'Rev. Num.', 1890, Pl. xiii, 3, xvi, 1 and 2. There is a specimen of the medal of Accolti in the British Museum. It is only fair to Heiss to say that, although he had not seen an actual specimen, he recognized ('Rev. Num.', 1890, p. 459) the possibility of its being made from a medal of Robert Briçonnet, and he had some suspicions about the others. But he should not have admitted them to his plates.

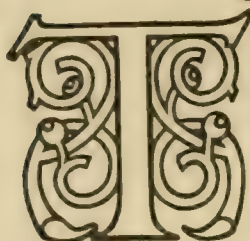
²¹ Armand II, 74, 4; Heiss, 'Florence,' Pl. xviii, 4.

²² Heiss, 'Florence,' II, Pl. xx, 4.

²³ *Ibid.*, I, Pl. xxii, 3.

THE HISTORY OF A HOGARTH PORTRAIT AT GENEVA

BY CHARLES FREDERIC HARDY



HE portrait which is by the courtesy of its owners, the municipality of Geneva, here reproduced is painted in oil upon canvas measuring $29\frac{3}{4}$ by $24\frac{1}{4}$ inches. The lady represented wears a white lace cap with bows of blue ribbon, a pearl necklace and ear-drop, a bodice of pearl-grey satin and a mantle edged with grey fur resting on the left shoulder. Her hair is blonde, her eyes blue, and the roses fastened to her bodice are yellow and pink. On the back, written in ink upon the wood of the stretcher, are the words, 'Painted by Mr. Hogarth—1739—at Shephall Bury, Herts.'

The picture was purchased by the municipality about a year ago from an intermediary who had acquired it from Mlle. Clementine Catherine Nodes de Warburg, a lady of German extraction, but born at Morges, near Lausanne, and now resident at Geneva. Owing to her advanced age (she was born in 1823) and her consequently failing faculties Mlle. de Warburg cannot now be applied to, but it is stated on her authority, first, that the subject of the portrait is her ancestress, the Vicomtesse de la Valette (or Vallette) and, secondly, that the pearl necklace which she wears was lent by her to Mrs. Hogarth for the portrait of the latter painted by her husband.

With these data the problem of the history of the picture and the identity of the sitter was placed before the present writer, the character of the work itself creating a strong presumption that it was a genuine and masterly work of Hogarth, such, indeed, as might well be assigned to the year in which he produced his excellent *Captain Coram*.

Dealing first with the inscription on the stretcher, and coupling this with the mere name of its late owner, there can be practically no doubt about the ancestress she refers to. We find from Clutterbuck¹ that the Manor of Shephall or Sheephall with the residence called Shephall Bury, near Stevenage, descended from George Nodes, who acquired it under Henry VIII, to his descendant George Nodes, who died unmarried in 1713. From him it passed to his brother John, who died unmarried in 1748, and under whose will it passed to their nephew John, son of their brother, Thomas Nodes, of London. The portrait represents Catherine, the wife of the last named John Nodes, and it was apparently painted on the occasion of their marriage, which we shall find took place either in 1738 or 1739.

It appears from Clutterbuck that they had a daughter, Mary, who died 7th November, 1743, aged 2 years and 7 months, and was buried in Shephall

church amongst many generations of her father's family. This shows that though John the nephew did not succeed to the family estate till 1748, he had, with his wife, in some sort a home there by anticipation during his bachelor uncle's life-time.

He died on the 22nd December, 1761, leaving four sons and three daughters. All the sons having died without issue, the family estate was partitioned in 1790 under a decree in Chancery between the daughters. One third was allotted to Francis Abell, claiming under Sarah, wife of Robert Jacques, one third to Catherine Nodes, and one third to the uses of the settlement on the marriage of Margaret Mary, wife of Richard Price, of Knebworth. The Manor was included in the Prices' portion, and in 1806 was appointed by them to their only child, Catherine Nodes Price. Cussans,² continuing the story, tells us that the portion of Mrs. Jacques was sold to Michael Heathcote,³ that of Catherine passed to Mrs. Price, and afterwards with Mrs. Price's share to her daughter, who had married Jacques Clement de Warburg, and who, with her husband, in 1838, sold their two-thirds to S. H. Unwin-Heathcote, the then owner of Mrs. Jacques's portion and the ancestor of the present owner of the whole.

The last link in the pedigree is found in the will of Mrs. Price, dated at Lausanne, 7th January, 1828, and proved in London in November, 1832.⁴ After referring to the necessary devolution of her Hertfordshire estate upon her daughter, Catherine Nodes de Warburg, she bequeaths to her the residue of her property. She also gives to her a life interest in certain personal articles which are ultimately bequeathed to her two daughters, 'Clementina Catherina Nodes de Warburg and Emma Julie [de] Warburg.'

It will thus be seen that the only ancestress of Mlle. Clementine Catherine Nodes de Warburg who can have been at Shephall Bury in 1739 was the wife of John Nodes, the nephew. Of her identity so far we know nothing but that, according to Clutterbuck,⁵ she afterwards married, 22nd March, 1771, Oliver Edwards, Esq., of the parish of St. Andrew, Holborn, while, according to the tradition that accompanies her portrait, she was also Vicomtesse de la Valette.

In verification of her second marriage we find Oliver Edwards in business as an attorney in Lyons Inn from 1782 to 1790, with a second address in the latter year at 8, Holborn Court, Grays Inn.⁶ In his will, dated 10th January, 1791, and proved 5th February, 1791,⁷ he describes

² 'Hertfordshire,' Vol. ii, Broadwater Hundred (1877) p. 103.

³ For whom Francis Abell was probably a trustee ('Victoria County History of Hertfordshire').

⁴ Canterbury Prerogative Court.

⁵ 'Hertfordshire,' Vol. ii, p. 433.

⁶ Law List.

⁷ Canterbury Prerog. Court.

¹ 'Hertfordshire,' vol. ii (1821), p. 433.

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himself as of Shephall Bury, and leaves to his wife, Catherine, for her life, certain property in Shephall parish. He seems also to have possessed a considerable quantity of land in various other parts of the country, but no doubt by some arrangement with his stepchildren he resided with their mother at Shephall Bury, except when engaged in business in London.

Pursuing again the identity of Mrs. Edwards and her supposed marriage, either first or last, with a Vicomte de la Valette,⁸ we turn back to the will of her first husband.⁹

From this the clues we get are that Mrs. Nodes had an aunt, Mrs. Margaret Deffray, who had given her some silver plate, and that at the date of the will, 31st October, 1761, her two younger sons and three daughters, for whom guardians are appointed, were under 23. The inference is that the two elder sons were over that age, or at least 21, which would take their parents' marriage as far back as 1737 or 1739. As at least six of her children were born after October, 1738, Mrs. Nodes herself can scarcely have been born earlier than 1700. Was there, then, a Vicomte de la Valette who could have married her and left her a widow in 1739 or a year or two earlier? Under the heading of the 17th branch of Valette¹⁰ we do find a pedigree containing a Baron de la Valette-Chabriol, who had a younger son Jacques, Vicomte de la Valette-Chabriol, who, being born apparently about 1690, might have been the man. And this would seem the more probable, inasmuch as his elder brother, his father, his grandfather and his great-grandfather were all adherents of Calvinism, which faith was abjured by his nephew, who succeeded to the title in the next generation.

This circumstance and the French name of the aunt, Mrs. Margaret Deffray, combined by a piece of good fortune to divert the current of our researches from the region of the French nobility into that of the family history of the Huguenots. In the Rev. D. C. A. Agnew's 'Exiles from France in the reign of Louis XIV; or, Huguenot Refugees and their Descendants in Great Britain and Ireland,'¹¹ we find the clues which lead us to the end of our enquiry. It appears¹² that Marguerite Tétard, or Testard, married Mr. Jean Deffray, minister of Old Romney, Kent, at the French church in the Savoy on 17th October, 1692. In Old Romney Church they were both buried, and the inscription on their tomb¹³ gives us their obits in 1738 and 1761. From these it is easy to

find their wills. That of Mr. Deffray, dated 27th July, 1738,¹⁴ contains a bequest of one-sixth of his residuary estate after his wife's death to 'Catherine Vaslett, daughter of Lewis Vaslett, late of Fulham, Kent (sic), gentleman, by Catherine his wife.'

Mrs. Deffray's is dated 5th October, 1758.¹⁵ She gives her late father's picture, her silver teapot and cannister and the whole of her residuary estate to her niece, Catherine, wife of Mr. John Nodes, and appoints John Nodes one of her executors.

It is thus clear that Mrs. John Nodes, whom we shall very shortly identify with Catherine Vaslett, or Vaslett, was still unmarried as late as the 27th July, 1738, and as we have already concluded that she must have been married as early as 1739, we have brought the period of her marriage for certain within a year of the date on the back of her portrait.

Finally, from a reference in Mr. Agnew's treasure house¹⁶ to Faulkner's 'History of Fulham,' we discover without doubt that Mrs. Nodes, afterwards Mrs. Edwards, was the daughter of Lewis Vaslet by his second wife, Catherine, daughter of Charles Testard. This appears from an inscription on the Vaslet tomb in Fulham churchyard. Mr. Agnew transcribes it from Faulkner, but, as Faulkner's transcript is not without certain errors, a transcript is here given by collation of the stone itself with the other evidences. In Faulkner's time, 1813, it was apparently a flat stone on a brick tomb over a vault near the east end of the church, but it now lies on the ground immediately outside the south wall. The removal seems to have been occasioned by the extension of the vestry. The writing is much obliterated by decay of the stone, and without the assistance of Faulkner's transcript and of a slightly more correct one in a manuscript record made in 1887 by the late Vicar, Mr. T. J. Woodhouse, and kindly shewn to me by his present successor, the reading would be to a considerable extent conjectural. Our collation, however, runs as follows: 'Hic jacet Ludovicus Vaslet, Gallus *gente*¹⁷, Anglus lege atque animo, qui, cum multam juventuti erudiendae operam per annos quadragenta quinque edidisset, tandem ex hac vita emigravit Anno Domini 1731, 12^o Junii die, Aetatis 65. Hic duas uxores duxerat: primo, Miriam Claudii Barachini filiam, 10^o Jan. 1704-5 denatam, et Londini Sepultam in cemeterio templi quod divi Aegidii in Campis nomen habet: Secundo, Catharinam Caroli Testardi filiam, quae morti occubuit 29^o Aprilis 1730, aetatis 56, et in hac camera una cum patre, filio Testardo Ludovico, qui obiit 21 Martii 1730-1, aetatis 25, et marito requiescit.'

¹⁴ Proved at London, Cant. Prerog. Court, 4th Jan., 1738-9.

¹⁵ Proved in Cant. Prerog. Court, London, 31d August, 1761.

¹⁶ Vol. ii, p. 289.

¹⁷ So the manuscript. Faulkner doubtless in error reads *ante*.

⁸ It is possible, I am informed, for the title of Vicomtesse to be inherited, but, as will be seen in the sequel, the point is of no consequence in our enquiry.

⁹ Proved in London, Canterbury Prerog. Court, 31st January, 1762.

¹⁰ Aubert-De la Chenaye-Desbois, 'Dictionnaire de la Noblesse' (Ed. 1876), vol. 19, p. 431.

¹¹ 3rd edition, 1886.

¹² Vol. ii., p. 101.

¹³ See Hasted's 'Kent,' vol. iii (folio edition), p. 521.

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Below this, occupying the rest of the centre part of the stone, is an oval hollow, in which is a shield of arms bearing an anchor and in chief three mullets. In the spaces at the sides of the oval, and here and there trespassing on it, is a still more illegible inscription to Mrs. Edwards: 'Hic jacet etiam Catherina Edwards, filia supradicti Ludovici Vaslet et vidua Johannis Nodes et Oliveri Edwards Armigerorum.¹⁸ Obiit 10 Sep. [1803]¹⁹ et anno aetatis [96].'²⁰

Below the shield and running across the bottom of the oval are the remains of another line of writing which is not mentioned by Faulkner or Woodhouse and of which ' . . . natis pietatis, et . . . ' seem to be only letters decipherable.

The year of Mrs. Edwards's death is made out from the Fulham register of burials, where we find under date 1803 September 26th, 'Catherina Edwards, from Hatfield, buried in a vault.' It is possible that Hatfield is the place where she died, but more probable that it was the previous stage where her body rested, being on the direct road to London from Shepphall.

From a gift in her will²¹ to the poor of Shepphall Bury it is to be presumed that that was still her place of abode. She gives special directions for her burial in her parents' vault. That she was in her 96th, not 90th, year when she died follows from her having been at least 21 on the 18th May, 1731, when she proved her father's will, under which she was sole executrix and residuary legatee. She was therefore born in the year ending 10th September, 1708.

Lewis Vaslet, as it appears by his will in which describes himself as a schoolmaster, owned a considerable amount of property in Fulham including Fulham House, a very ancient mansion, besides some in Hampstead, and a house in Cowley Street, Westminster, at that date, 18 May, 1731, occupied by Robert Pryor, a schoolmaster. Vaslet had probably once had a school there himself. According to Faulkner, writing in 1813, his school at Fulham was at Burlington House in Back Lane, now Burlington Road, and it had then been a school for near a century.

Lewis Vaslet thus appears to have been born about 1666, and at the age of 20 to have begun his schoolmaster's career which continued till his death. No doubt, as Mr. Agnew supposes, he came to England in 1686, or thereabouts, in consequence of the revocation of the edict of Nantes. Mr. Agnew, for some reason which does not clearly appear, thinks he only came to Fulham

¹⁸ Faulkner reads *Nodes and Armigeri*.

¹⁹ This is now a blank space. Faulkner, followed by Woodhouse, certainly in error, reads 1766.

²⁰ Only the round bodies of the two figures are now traceable, Faulkner reads 90. The inconsistency of this, coupled with 1766 as the date of her death and the age of her father in 1731, is pointed out by Mr. Agnew, but he was not able to do more towards a correction.

²¹ Dated 11th February, 1707, and proved in Canterbury Prerog. Court, London, 9th March, 1804.

from London two years before his death, but it seems probable that he was there at least as early as 1720, as his will recites a deed dealing with his property there in that year.

As we have no information as to the origin of his family, it may perhaps be suggested that after all Vaslet was an altered form of Valette or Vallette. On the face of it such a change seems unlikely. The Huguenots were not the people to disguise their names, and as a matter of convenience one would scarcely substitute, on coming to England, an essentially French form for one which could easily be anglicized in pronunciation without alteration in spelling. On the contrary one can understand how Vaslet would be anglicized in pronunciation into Va'lett and then be handed down as Vallette or Valette. Moreover, the coat of arms on the tomb, which is no doubt a French one—it is not in Papworth, was not borne by any of the numerous branches of Valette recorded by La Chenaye-des Bois.

It is somewhat remarkable that the name of Vaslet is conspicuous by its absence in Haag's collection of Huguenot biographies.²² Nor does it occur in seven large volumes of records printed by the Huguenot Society of London, nor, except as already quoted, in Agnew's 'Exiles.' There is the bare possibility that Louis Vaslet, himself originally a Valette, had some reason for changing his name when he came to England.

His daughter, Mrs. Edwards, was born most likely before her father came to Fulham; but she was of course living there at the time of his death, though it does not appear from the parish registers that she was married there. From Faulkner's description of the locality her father's schoolhouse seems to have been on the west side of what is now Burlington Road, but no trace of it remains. The whole neighbourhood, including the course of the main road and the bridge has been greatly changed; and, except the church and the palace, there is probably not a building left which existed a hundred years ago.

We can now very shortly indicate the successive ownerships of the portrait. It is rather disappointing that it is not once mentioned specifically in any of the numerous wills under which it presumably passed. In each case we must conclude it passed in a gift of residue. Under the will of John Nodes it must have gone with the contents of the family mansion specifically bequeathed to his son George, who was the first in the settlement of the family estate, from which, for some unexplained reason, one of the sons, John, probably the eldest, was excluded. On George's death, intestate in 1777, his mother as his administratrix,²³ would have become

²² 'La France Protestante,' 10 vols. (1846-59).

²³ The grant in the Canterbury Prerogative Court is dated 9 Aug., 1777.



PORTRAIT OF MRS. EDWARDS, BY HOGARTH. IN THE
POSSESSION OF THE MUNICIPALITY OF GENEVA

The History of a Hogarth Portrait at Geneva

possessed of it, and no doubt retained it in dividing his personal estate between herself and her three daughters. On her death it doubtless went, by an arrangement between her two daughters and their nieces, to her elder daughter Catherine, who was sole executrix of her will. This expressly includes pictures (or "picture") in the residue, but, by an odd omission, no residuary legatee is named. The will is a holograph, and allowing for the difference between writing on wood and paper, the hand corresponds in a remarkable degree with the inscription on the back of the portrait. Under the will of Catherine the daughter, dated at Hertford, 16th May, 1808, and proved in London ²⁴ 1st February, 1815, Mrs. Price was residuary legatee; and by her will, already cited, the portrait would pass to her daughter, Madame de Warburg, the mother of the lady who recently parted with it to the owner from whom its present possessors acquired it.

We now come to the traditional statement about the pearl necklace. With the help of Mr. Austin Dobson's invaluable catalogues, annexed to his 'Hogarth,' it was easy to find the portrait of the artist's wife engraved in Samuel Ireland's 'Graphic Illustrations.'²⁵ Here we have, sure enough, not only the pearl necklace, but the same ear-drop as worn by Mrs. Nodes. It is true that in the engraving there are only ten beads visible, instead of fourteen as in the portrait of Mrs. Nodes, but an inspection of the original by the kind permission of its owner shewed that the discrepancy was caused simply by the engraver's inaccuracy. The real identity of the necklace is made more certain by the different way in which it fits the two ladies. Mrs. Nodes being stouter, the pearls are supported by the flesh of her neck, whereas in Mrs. Hogarth's case they rest elegantly on her shoulders.

But we must carry our observations somewhat further. Ireland gives also an engraving²⁶ of Hogarth's portrait of his wife's mother, Lady Thornhill. She too wears the same necklace, posed just as in the portrait of Mrs. Nodes. And again he has²⁷ the portrait of Lavinia Fenton, afterwards Duchess of Bolton, of which the original is in the National Gallery. She wears a pearl necklace of 10 or 11 beads, and so does Miss Arnold in the Fitzwilliam Museum at Cambridge,

and Elizabeth Mrs. William James exhibited by Messrs. Colnaghi in Paris at the Salle du Jeu de Paume in 1909.²⁸ And this is not all. The necklace escapes from the casket of *Sigismunda*²⁹, for which Mrs. Hogarth is supposed to have sat; it is apparently twisted in her hair and that of Hogarth's sister, catalogued at the National Gallery as Mrs. Salter, and is worn by Anne Boleyn with the ear-drop as a pendant.³⁰ Of these works the earliest, unless it be Lady Thornhill, of which I have only seen the engraving, is obviously Lavinia Fenton. According to Ireland she is here represented in the character of Polly in the *Beggar's Opera*, and he therefore puts it down to the period of her first appearance in that rôle.³¹ This would be the year 1728, or soon after, as the opera was first performed on the 29th of January, 1727-8. On the other hand the latest of the pictures just mentioned is certainly *Sigismunda*, painted in 1761. The date of *Henry the Eighth and Anne Boleyn* is 1729, of Mrs. Nodes 1739, and of Mrs. James 1744. The others are uncertain. Now Hogarth was married in March, 1729, and died in 1764. Should we not naturally conclude that the necklace was in his or his wife's possession during the whole of his married life, that it belonged to her, and that the original tradition connected with our Genevan portrait was that it was lent, not by Mrs. Nodes to Mrs. Hogarth, but by Mrs. Hogarth to Mrs. Nodes? On the other hand, there are old acquaintances of Mdlle. de Warburg who speak of having seen such a necklace in her possession, and of having heard her talk of the close intimacy between her ancestress and the Hogarths, and of the painter's annual visits to her home.

Finally, it may be asked, What has all this to do with Hogarth himself? How came he into contact with Mr. and Mrs. John Nodes, of Shephall Bury? The answer I venture to suggest is that it was probably due to their connexion with the Huguenots. Something may here be added to what has already been said on this topic. The Nodes pedigree given 'by Clutterbuck'³² contains no information about the mother of John Nodes the nephew, except that her name was Mary. But one would not be surprised to find that she, as well as his wife, was a French protestant. For the record of his birth and baptism Clutterbuck

²⁴ Canterbury Prerog. Court.

²⁵ Vol. ii (1799), p. 4. Incidentally I may mention the solution of a question in connexion with this portrait left open by Mr. Dobson, to whom I am indebted for several useful hints in connexion with this paper. He had hitherto doubted its identity with that exhibited at the Winter Exhibition of the Royal Academy in 1873 by Mr. John Heugh. I have ascertained through information supplied to me by Mr. F. B. Mildmay that at the sale of the Heugh collection in 1874, this portrait was purchased by Messrs. Colnaghi, and afterwards passed to the late Mr. H. B. Mildmay, from whom it was acquired by Lord Rosebery, its present possessor.

²⁶ Vol. ii, p. 12.

²⁷ Engraved at p. 49 of vol. ii.

²⁸ Exposition de cent portraits de femmes.

²⁹ National Gallery.

³⁰ Cook's 'Hogarth Restored' (1806).

³¹ It is noticeable that in the *Scene* from the opera painted by Hogarth for Rich and now in the National Gallery, she wears a different dress and no necklace. A necklace, however, appears in the same scene painted for Archibald Grant which, according to Nichols ('Genuine Works,' vol. ii p. 93, where it is engraved), was the first of three which Hogarth painted of the same design. There is also a *Ticket for the Beggar's Opera* in Samuel Ireland's 'Graphic Illustrations,' vol. i p. 58, in which Polly is wearing apparently the same necklace.

³² 'Hertfordshire,' Vol. ii, p. 433.

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refers to the registers of St. Martin Orgar, a church in Martin's Lane, Cannon Street, of which the tower only now remains. 'This church,' says Strype,³³ 'is now used by the French protestants, who have a minister episcopally ordained, and service is according to the usage of the Church of England. It was built by Act of Parliament after the Fire and leased from the parsons and churchwardens.' On turning to the registers of this parish, now united with St. Clement's, Eastcheap, we find the baptism not only of John Nodes in 1705, but also in the three years preceding, those of his three elder brothers, who no doubt died without issue before he succeeded to the Shephall estate. They are all described as the sons simply of Thomas and Mary Nodes, and as there is a gap in the marriage registers between 1687 and 1738 we are not able to pursue the enquiry here as to Mary Nodes' parentage. Indeed, in view of Strype's statement, the plentiful lack of French names in the baptismal registers for this period suggests that the Huguenots kept some records of their own distinct from those belonging to the other parishioners. But however this may be, there is no question about the Huguenot ancestry of Mrs. John Nodes. It is true that of her father's family there were, as far as we know, none besides himself in England; but from the frequency with which the Testards crop up in the extracts culled by Mr. Agnew from various records, it is clear that on her mother's side her kith and kin amongst the French protestant families in London must have been very numerous. The earliest in England seems to have been Isaac Testard, of Blois, who was naturalized under the act of Parliament in 1677; but others had emigrated still earlier to Holland, where they intermarried with the Crommelins and Benezets, many of whose descendants joined their co-religionists in London after the Revocation. James Testard with his wife and two sons was naturalized in 1690, and others of about the same period who may have been his brothers were Léon and Charles, the last the grandfather of Mrs. Nodes.

It is the wife of Léon Testard, Sieur des Meslars, who suggests a personal connexion between Hogarth and the Huguenots. She landed with her husband and children at Plymouth apparently in the year 1685, when her brother, the well-known Rev. James Fontaine (originally de la Fontaine), arrived at Barnstaple. Another of her brothers, the Rev. Peter Fontaine, who was chaplain of the pest-house in London, was naturalized with his wife and six children in 1688 and was living in 1697.³⁴ It is possible that it was a descendant of his whose trade-card or shop-bill, bearing Hogarth's name as the engraver, is reproduced in 'The Genuine Works' by Nichols

and Steevens.³⁵ It represents a shop interior with a metal-worker's forge in the background. The name underneath is 'Peter de la Fontaine, goldsmith, at the Golden Cup in Litchfield Street, Soho.' It is one among some half-dozen similar works attributed to the period following Hogarth's apprenticeship as an engraver on silver plate to Ellis Gamble which terminated about 1718.³⁶ Now Gamble, of Cranbourn Street, was a neighbour and fellow-tradesman of Fontaine's, and a shop-card of his, which is amongst those just mentioned, is confidently attributed to Hogarth, though not bearing any date or engraver's name. Whether his or not, the interesting point about it is that the inscription is written both in French and English. 'Ellis Gamble, orfevre, à l'enseigne de l'ange d'or, dans Cranbourn Street, Leicester Fields, fait, achète et vend toutes sortes d'argenterie, Bagues et Bijoux, etc.' We cannot but interpret this as indicating a considerable number of French people amongst his customers. Indeed, it is well known that the neighbourhood of Leicester Fields and Soho was largely populated by Huguenots at this time.³⁷ Under Royal Letters Patent of 1688 they erected in Soho their church known as 'La Patente,' and there was also here in 1727 one of their principal houses of charity.³⁸ It is therefore obvious that almost from the first Hogarth could scarcely avoid becoming acquainted in some sort with the French Protestants, and when in 1733³⁹ he came back to set up his life-long home in Leicester Fields he had the opportunity of acquiring an intimacy with any number of Huguenots. Old Slaughter's Coffee House in St. Martin's Lane, where he was constantly to be found, was a rendezvous both of artists and of Frenchmen. Here he must frequently have met the sculptor Roubillac, who had been exiled from France on account of his protestantism, and had come to England by way of Germany.⁴⁰ In fact it was from Roubillac that Hogarth with several other artists acquired the studio in Peter's Court, St. Martin's Lane, where was founded the famous school ultimately merged in the Royal Academy.⁴¹

As positive evidence, too, of his acquaintance with one of the best known of the Huguenot families there is his portrait of the wife of General Thomas Desaguliers,⁴² and the likeness of her father-in-law, Dr. John Theophilus Desaguliers, who appears, according to Nichols,⁴³ as the

³³ Vol. iii (1808), p. 102.

³⁶ See the Catalogue in 'Genuine Works,' vol. ii, as to the dates. See also John Ireland, 'Hogarth Illustrated,' vol. i, p. xvii.

³⁷ Walford, 'Old and New London,' vol. iii, pp. 161, 172 and 177, citing Strype (1720) and Maitland (1731).

³⁸ Agnew, vol. ii, pp. 231, 286.

³⁹ Dobson, 'Hogarth,' p. 29.

⁴⁰ 'Vie de Roubillac,' par Le Roy Ste. Croix (1882), pp. 14, 39.

⁴¹ John Ireland, 'Hogarth Illustrated,' vol. iii, p. 66.

⁴² Dobson, p. 210, catalogued as of uncertain date.

⁴³ 'Genuine Works,' vol. ii, p. 142.

³⁴ 'Stow's London' (1720), p. 187.

³⁵ Agnew, vol. ii, pp. 58 and 166.

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preacher in the *Sleeping Congregation*. This was painted in 1736, three years before the portrait of Mrs. Nodes, and allowing for changes obviously post-Georgian in the quaint little building, it may well be conjectured that the congregation was sketched in Shephall Church. Another Huguenot acquaintance and also a near neighbour, with whom, according to Steevens,⁴⁴ he must have been on terms of considerable intimacy, was Jean Rouquet, the enameller, the earliest commentator on his works, being the author, in 1746, of a description in French of the two *Progresses* and *Marriage à la Mode*, and, later, of a similar description of the *March to Finchley*. Horace Walpole's account of him was that he was a Swiss of French extraction.

From his biography in "La France Protestante"⁴⁵ it appears that he was born in Geneva about 1700, and belonged to a refugee family who emigrated thither about 1685. He was a member, in spite of his protestantism, of the Académie de Peinture et Sculpture, and died in Paris in 1758, having, however, spent most of his life in England. He may have been a son of the Jean Rouquet who was naturalised under Act of Parliament in 1700, and he seems to have been the first of the family to settle in this country.⁴⁶

Like most matters of detail in the biography of Hogarth, these traces of his friendship with the Huguenots are extremely slight, but the suggestion receives a substantial backing from a trait in his character which is strongly marked in several of his works. His insular national pride, so compendiously illustrated in the escapade at Calais which led to his painting of the *Roast Beef of Old England*, could not but be flattered by the zeal of the typical French refugee, more English than the ordinary Englishman, 'Gallus gente,' to quote Louis Vaslet's epitaph, 'sed lege atque animo

Anglus.' And it is noticeable that when his patriotism is most prominent in his work it is reinforced by the religious antagonism essential to the Huguenot position. France, according to Hogarth, was a country dominated by fat, greedy ecclesiastics and the spirit of the Inquisition. A monk displaying his appetite for eating is conspicuous in *Roast Beef at Calais Gate*, and another is the central figure in the French division of the *Invasion* gloating over a coffin-load of implements of torture.

Indications of a religious bias apart from politics are perhaps still more significant. For instance, in the picture of the *Gate of Amiens*, described by Nichols,⁴⁷ there is a mountebank figure displaying sacred objects to a crowd, which is evidently intended in ridicule of Romish practices. While the attribution of this work to Hogarth is doubtful, there is no question of the authenticity of the sketch apparently for a version, afterwards abandoned, of a *Marriage Contract*, which was purchased by Samuel Ireland at the sale of Mrs. Hogarth's effects.⁴⁸ The background, which was finished, showed certain pictures hung on the walls of the room. These Ireland reproduces. One is no doubt correctly described as *Transubstantiation Satirized*. The other two contain the upper part of a *Holy Family*, and below this on a separate frame with a curtain, the lower part of a monk or saint. The point, if any, is obscure.

The fact that these things remained sketches only and were never published by Hogarth is evidence that the mere offensive ridicule of a form of religion which he did not believe in did not commend itself to his better judgment. At the same time they indicate the depth of his sympathy with the views held by those who had suffered in the cause of protestantism, and lead one to suppose it may have originated at an early period of his life.

⁴⁷ 'Genuine Works,' vol. iii, p. 190.

⁴⁸ 'Graphic Illustrations,' vol. i., pp. 121, 122,

⁴⁴ 'Genuine Works,' vol. i, p. 427, and 'Biographical Anecdotes' (1782), p. 93.

⁴⁵ By Eugene Haag, vol. ix, p. 21.

⁴⁶ Agnew, vol. ii, p. 71; and see the account of the Rev. James Rouquet, the friend of Wesley, at pp. 125 and 435.

❧ NOTES ON VARIOUS WORKS OF ART ❧

A LOST *ADORATION OF THE MAGI*, BY SANDRO BOTTICELLI

SINCE my article bearing the foregoing title appeared in the first number of *THE BURLINGTON MAGAZINE* for March, 1903, a fourth fragment of the early copy, described by me, of this lost *Adoration* has come to light; and one of the three fragments, of which I was then able to give but a very inadequate account, has since been reproduced in facsimile. Of this latter fragment, a reproduction is to be seen in the privately printed volume entitled 'A Selection from the Collection of Drawings by the Old Masters formed by C. Fairfax Murray,' London, 1905, Plate V, where it is absurdly ascribed to Botticelli himself. Like the two fragments reproduced in my article, it is executed in tempera on linen, in an umber monochrome. Slightly indicated in the upper part of the drawing are some ten heads of horses in various attitudes; and in the lower part, a dozen or more figures of men, of which those nearer to the picture plane are seen from the waist upwards; of the rest little more than the heads appear. These figures are turned, for the most part, towards the right side of the drawing. Of this group of figures, only one, perhaps, is to be found in the little panel in the Uffizi, No. 58: the crouching figure with the hands crossed on the breast, in the lower right-hand corner of the drawing, is apparently to be identified with the figure in a similar attitude, which stands near the wall supporting the pent-roof, on the left side of the panel.

A fourth and smaller fragment of this copy, executed in the same technique, passed some time ago into the collection of Mr. Clough, of London. It turned up in a sale of miscellaneous drawings at Sotheby's, in 1896. This fragment measures $9\frac{1}{2}$ inches in height and $5\frac{3}{8}$ inches in width, and bears the mark of Sir Thomas Lawrence, in blind. It contains the upper half of a kneeling figure of a man in the attitude of prayer, with another half-length figure of a younger man with his hands crossed on his breast, bending above him; and on the top margin of the drawing, part of a third figure, with the right arm outstretched. This fragment had been cut from the left side of the larger fragment, which was lately in the collection of Sir James Knowles, and which is reproduced in my article. The smaller fragment exactly fits on to the larger one, and completes, more or less, three of the figures partially indicated on the left margin of the latter.

At the sale of Sir James Knowles's drawings at Christie's, on 27th May, 1908, this larger fragment, lot 149, ascribed to Filippo Lippi, was also bought by Mr. Clough. Both fragments are again united in his collection, and by his kindness I am enabled to give a reproduction of them, forming, as they now do, a single fragment.

HERBERT P. HORNE.

A BRONZE STATUETTE ATTRIBUTED TO BENVENUTO CELLINI

THE bronze statuette of Minerva reproduced in the present issue of *THE BURLINGTON MAGAZINE* has recently been discovered in a private collection in London, where it has passed as a work of the Italian Renaissance. The proportions of the figure, the exquisiteness of the chasing, the goldsmith-like details on the shield, casque and sandals, and above all stylistic considerations, leave, however, but little doubt that this lovely sixteenth-century work is by Benvenuto Cellini, dating probably from the time of his first works at Fontainebleau. Minerva is represented as a nude, just like the goddess in one of the niches of the Perseus socle in the Loggia dei Lanzi in Florence. The relationship of the versions of the subject is obvious. Apart from the general proportions, the elegance and slenderness of the figure, the high virginal breasts and the characteristic swelling at the base of the hand, there is a striking similarity in the movement of the raised arm and the peculiar bend of the wrist. More pronounced even is the similarity of the left hands of the two figures—the shape and direction of the thumb, the curve of the index finger, and the line from elbow to the tip of the index finger. In fact, they are almost identical. Eugène Plon, in his 'Benvenuto Cellini,' suggests that the right hand of the Minerva of the Perseus monument originally held a lance, which is now missing. The corresponding attitude is found in the work under discussion; the fragmentary object held firmly by the right hand is undoubtedly part of a lance shaft. But the greatest similarity of our bronze to any unquestionable work of Cellini's is the extraordinary resemblance in style and feeling to the wonderful wax model of the Perseus now preserved at the Bargello, in Florence. The action of the leg is here reversed, but the poise is practically identical. One foot is firmly planted on the ground, the other touching the ground with bent toes and highly-raised heel. Here we find the same swell of the hip of the standing leg, the same bend in the knee of the free leg, the same striking division between the first and second toe, and the same elegance of proportion. The Minerva figure, which measures 20 inches from the top of the casque to the base of the sandal, is a perfect cast without any fault, and has a beautiful golden brown patina.

F. W. LIPPMANN.

[In connexion with Mr. Lippman's identification of this remarkable bronze, it may be permissible to recall the fact that Cellini was commissioned by Francis I to model twelve silver statues of gods and goddesses to serve as candelabra. These statues were to be four cubits high, and only one, the Jupiter, ever seems to have been completed. But Cellini expressly mentions making wax models for four of these candelabra



FRAGMENTS OF A COPY IN TEMPERA ON LINEN OF A LOST ADORATION
OF THE MAGI, BY BOTTICELLI. IN THE COLLECTION OF MR. G. T. CLOUGH



MINERVA, BRONZE. ATTRIBUTED TO CELLINI



SIDE OF THE BASE OF CELLINI'S PERSEUS
IN THE LOGGIA DE' LANZI, FLORENCE



MODEL IN WAX OF CELLINI'S PERSEUS
IN THE MUSEO NAZIONALE, FLORENCE



PORTRAIT OF A WOMAN UNKNOWN, BY REMBRANDT, 1633
IN THE POSSESSION OF MESSRS. KNODLER AND CO.

AN UNPUBLISHED PORTRAIT BY REMBRANDT

Notes on Various Works of Art

Jupiter, Juno, Apollo and Vulcan, on a smaller scale (two-thirds of a cubit high), and it is conceivable that this Minerva may have been modelled and cast at about the same time. The attitude of the bronze, it should be noted, is quite consistent with the idea of a candelabrum. Moreover, Cellini expressly mentions that the uplifted hand of the Jupiter held a thunderbolt fashioned as a socket for a torch: the spear of this Minerva might well have had a similar purpose. An undraped Minerva might seem unusual were we not circumstantially told by Cellini that the Jupiter (and therewith presumably the other gods and goddesses of the series) was represented in *puris naturalibus*.—ED.]

AN UNPUBLISHED PORTRAIT BY REMBRANDT

FOR the moment at least half a dozen fine works by Rembrandt are in London pending a change of ownership. The famous examples of the master's later manner from the Maurice Kann collection are all familiar through frequent reproduction. Another good portrait is almost equally well known, but there are one or two other pictures which so far have been less accessible to study. Of these the oval female portrait, which, by the courtesy of the owners, Messrs. Knoedler and Co., we are permitted to reproduce, is perhaps the most generally attractive. It belongs, of course, to Rembrandt's early manhood, being signed and dated 1633, and is a singularly happy specimen of his style at a time when his portraiture was putting aside its first experimental character, and attaining that secure mastery of natural detail and effect upon which the creative efforts of his later years were founded. The workmanship throughout is marked by a certain balanced excellence which fits well with the character of the fair sitter, with her graceful *coiffure*, her steady, smiling eyes, her well-formed features, the strings of pearls at her throat, her broad collar of rich lace, and the black silk dress relieved by a belt and dainty rosette of red, white and blue. As to the identity of the lady we have no clue. In dress and in feature she bears some resemblance to the oval portrait of 1635 in the Karl van der Heydt collection at Berlin. But there is a far closer resemblance to the portrait of Machteld van Doorn, wife of Martin Day. Rembrandt painted both husband and wife at full length in 1634, and the pictures are now in the collection of Baron Gustave de Rothschild. The sitter in Messrs. Knoedler's picture of 1633 is slightly younger in appearance than the young married lady of 1634, as we might expect were we dealing with a portrait of Machteld painted before her marriage, and the likeness between the two is at least not less than that between many of the portraits which modern students of Rembrandt classify as representations of some particular rela-

tive or associate of the painter. More than this it would be rash to say. The portrait is said to come from the collection of Count Miasznitkie at Warsaw, and at an earlier period to have formed part of the collection of Mr. Wynn Ellis.

C. J. H.

THE DANZIG LAST JUDGMENT

IN a recent number of this magazine (xv, 314) I showed that the Danzig triptych of the *Last Judgment*, or at least the exterior of its shutters, could not have been painted until Angelo Tani returned to Bruges with his Florentine bride at some time in 1467, the date inscribed on a gravestone in the central panel, on which a woman is seated wringing her hands. It seems strange that this woman, who is on the right side of the archangel, and consequently one of the saved, is thus represented. I venture to suggest that she symbolizes Flanders, or more probably Bruges, lamenting the death of duke Philip III, which occurred on the 15th of June, 1467. I see no other explanation, and Memlinc, no doubt intentionally, concealed a portion of the monumental inscription so that the allusion should not be too obvious. In this he certainly achieved success, for until the publication of the photographs on a large scale there was only the misleading transcription to guide one in forming an opinion.

W. H. JAMES WEALE.

WITZ AND WOLGEMUT: A POSTSCRIPT

THE woodcut of uncertain subject reproduced in my article on Wolgemut in this magazine (Vol. iv, p. 252) clearly represents the same incident as one of the panels by Konrat Witz at Basle, in which a kneeling warrior presents to an aged king (who stands, in the picture) a double cup of similar shape to that drawn by Wolgemut. The subject of the Witz picture is explained as an illustration of 2 Sam. xxiii, 15-17: Abishai brings to David a cup of water from the well of Bethlehem, which he has fetched at jeopardy of his life by breaking through the host of the Philistines. The picture has recently been reproduced again as an illustration to Dr. Von Meyenburg's interesting account of the Dienast collection, in the annual report of the Basle Museum.

CAMPBELL DODGSON.

A NATIONAL LOAN EXHIBITION

THE loan exhibition of Old Masters in aid of the funds of the National Gallery, which is to be held at the Grafton Galleries from October 1 till Christmas, promises to be of exceptional importance. Coming, as it does, at a time which does not clash with the Winter Exhibition at Burlington House, it should be secure of wide popularity on account of its intrinsic interest and the national cause to which the proceeds will be

Notes on Various Works of Art

devoted. At the time of writing, the full list of exhibits is not ready, but among the masterpieces already promised are included the Raphaels from Panshanger, the famous 'Giorgione' portrait from Temple Newsam, the Tiepolo and Watteau from the Edinburgh National Gallery, Lord Berwick's Carpaccios, examples of Hubert Van Eyck, Velazquez and Fra Filippo Lippi from the Cook collection, of Velazquez from Apsley House, and important works from the collection of Lady Wantage, Lord Lansdowne, and the Marquess of Bute. A fine Van Dyck belonging to the Duke of

Abercorn, Lord Darnley's Rubens, Lord Ilchester's Hogarth and Mrs. Joseph's exquisite Vermeer will also be included. A special feature of the exhibition will be a loan from Mr. J. P. Heseltine of more than one hundred of the French drawings in his famous collection, including examples of Fouquet, Claude, Watteau and Fragonard. Altogether the prospect is one of an attractiveness unusual even in this country, where the Winter Exhibitions at Burlington House have for so many years accustomed the public to the sight of fine works by deceased masters.

❧ LETTER TO THE EDITOR ❧

A PORTRAIT IN THE NATIONAL GALLERY

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—No one that has attempted to probe the identity of a portrait painting by means of any armorial evidence it may offer, can fail to have been interested by the information contained in a paragraph of 'The Times,' of the 13th ult., about the picture No. 1652 in the National Gallery.

Those who had fondly regarded this work as a product of the English sixteenth century school will, it appears, have no grounds for appeal against its attribution, in future, to the Dutch school, if the nationality of the person depicted be, in this instance, any criterion to artistic origin.

Doubtless, fuller particulars will, in due time, be forthcoming from the source of its new identification. Meanwhile, however, as author of the suggestion (based upon the catalogue's ascription of the portrait to the British school) that a shield of arms painted in a corner of the work possibly referred to a member of the Fermor family, of Easton Neston (Northants), might I be allowed to state that the attribution of the arms to, and therefore the identification of the person depicted as, a member of a Netherlandish family named Van der Goes seems in all respects correct?

Choice between the families to whom belong the two halves of the lozenge shield in the picture's top right (spectator's left) hand corner, and their due precedence—which is vital in arms exemplifying a marriage by the usual method of impalement—was in this case rendered difficult, not only by uncertainty as to the heraldic colours employed, due to age, but by the fact that the leading charges in both halves of the impalement are reversed and face to the sinister. The arms might therefore 'read' either way. Disregarding this reversal, the writer's notes upon the shield are as follows:—

Sable (or azure) three goats' or antelopes' heads 2 and 1, argent, the horns gilt; impaling, per fesse (1) argent a fesse sable (?) between three lions' heads erased gules, and (2) argent three birds (indeterminate; ? ducks) sable, with red bills.

In such a case, especially when complicated by the reversal of the principal charges, recognition of one of the quarterings by the would-be identifier is worth many days' search or pedigree-hunting, the latter possibly fruitless. This the writer experienced in attempting to fit in an actual alliance with the putative Fermor arms. The Fermors bore: Argent a fesse sable between three lions' heads erased gules.

Thanks to the Van der Goes clue afforded by 'The Times' paragraph, it appears safe to identify this unknown sixteenth century lady of somewhat advanced middle-age, and thought erstwhile to be Queen Catharine Parr, with Anna, wife of Adriaan van der Goes, of a distinguished Dutch family of Zeeland origin. Anna was daughter of Laurens van Spangen and Maria Gout. According to Ferwerda ('Wapen-Boek,' II, pt. I, 1772), she died in 1548, and her husband in 1560. Adriaan, the husband, was son of Aert van der Goes (d. 1547) and Margaretha van Binchum. He succeeded his father as 'Advocaat' of Holland, an office in which he had been associated during the former's lifetime, and the title of which was changed later into that of 'Raadspensionaris,' or grand pensionary of Holland. He left six children.

As regards the shield. This may be described as: Van der Goes impaling Van Spangen with Gout; these two per fesse.

Van der Goes bears Sable three goats' heads argent, the horns or.

Spangen: Or a fesse azure between three lions' heads erased gules, armed and languied azure.

Gout: Or three crows or ravens, proper.

The Spangen quartering would fit the English Fermors equally well; but the identification of the remaining coats proves the Dutch attribution of the whole to be correct.

The note published in 'The Times' gave the portrait's date as circa 1580; according to Ferwerda, Anna van der Goes died in 1548. A later Dutch genealogist, Rietstap ('Wapenboek,' vol. I) gives no dates. The portrait is consequently posthumous, or the date of the lady's decease, as given by Ferwerda, needs revision.

Letter to the Editor

Pieter van der Goes (d. 1590), a son of the foregoing, married Maria van der Dussen, the arms of which family are three birds (indeterminate), sometimes borne with an accompanying fish. But it is difficult to identify this lady with her of the portrait, because of the relegation of the Van der Dussen arms to the second place in the impaled coat, to say nothing of the peculiar marshalling, thereby implied, of the insignia of wives of successive generations in one impalement.

Several existing Van der Goes portraits are catalogued in E. W. Moes' 'Iconografia Batava,' I, 334; including that (2780) of Adriaan the above-mentioned, by an unknown hand. This

work is stated to belong to Jonkheer A. van der Goes, of The Hague. It was exhibited at The Hague Exhibition of 1881, No. 330; and has been engraved by J. Houbraken, after a copy by J. M. Quinkhard. Its measurements are given as cm. 57 by 43 (1 ft. 10½ in. by 1 ft. 5 in.). For the revised dimensions of the National Gallery picture I am indebted to Mr. M. Brockwell. They are cm. 46 by 40 (1 ft. 6¼ in. by 1 ft. 4 in.).

Special examination of the arms in a strong light, and, above all, the cleaning of the picture, might make the armorial evidence more conclusive.

I beg to remain, Sir,

Your obedient Servant,

VAN DE —.

ART BOOKS OF THE MONTH

ARCHITECTURE

GREEK ARCHITECTURE. By Allan Marquand, Ph.D.L.H.N. New York: The Macmillan Co. 10s. net.

THE volume on Greek architecture which Professor Marquand has contributed to the 'Handbooks of Archaeology and Antiquities,' published by the Macmillan Co., is a work of considerable value which places before the student in concise and clear terms a complete analysis of the subject such as has not yet been attempted, at all events in English. The preface is unfortunately confined to the expression of the professor's obligations to many writers, leaving to the reviewer the task of finding out the reasons which led to its treatment. In order to place the subject before his readers Professor Marquand has subdivided the various aspects of the question into chapters dealing successively with materials and construction, architectural forms, proportion, decoration and composition in style. An additional chapter is devoted to monuments generally, in which many buildings but little referred to in architectural histories are described.

Recognizing that in the formation of any style, materials and how they are combined form the most important elements in its development, Professor Marquand in his first chapter gives a long list of the former, supporting his statements by frequent references to classic authors. The most valuable part of the chapter is that devoted to the tools employed and the methods of construction pursued with the various materials. In the descriptions given here and in the succeeding chapters he does not theorize; he contents himself with the statement of facts observed by minute investigation and research, aided in some cases by German writers to whose works he constantly refers, and in others by his intimate acquaintance with classical literature, if we may judge by the fact that every term employed either for material

or architectural feature is followed by its Greek equivalent. This has led to another new feature in the volume. Instead of giving a glossary of terms the professor adds an index of the Greek terms employed, of which there are close upon 600, with references to the page on which they are mentioned or described.

With the subjects treated in the second chapter we are more familiar, as they are described in various histories, but not having to follow the chronological order of such histories, Professor Marquand is able to compare the results arrived at, whatever may be their date, and this is done with a conciseness of description which is remarkable.

Professor Marquand's enquiry into the origin of the entasis is not satisfactory, and his suggestion on p. 89 that '*possibly the convex form passed over into stone architecture from a primitive reed bundle, which would exhibit a similarly curved outline produced by superincumbent pressure*,' had better have been left out. Penrose's statement that 'a shaft when it tapers as it rises and is formed with absolutely straight lines appears hollow or concave' requires no further amplification.

We regret not to find any illustrations to the third chapter, on proportion, which required diagrams of some sort to render more clear the statements, though perhaps on the whole it may have been wiser to leave them out.

The chapter on decoration is of great interest and fairly well illustrated, but it is difficult to understand why Professor Marquand should have reproduced in fig. 165 the incorrect drawing of a portion of the shaft of the tomb of Agamemnon made by Lusieri, Lord Elgin's draughtsman, seeing that the actual shafts have already been set up four years in the British Museum, and at all events one illustration has been published; there should be four spirals in each zigzag instead of six, as shown in his drawing.

Having in the four first chapters considered

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the various architectural elements in respect of their technique, forms, proportions and decoration, the fifth is devoted to the manner in which these elements are combined, and to the formation of various styles. This enables Professor Marquand from a different standpoint to take up the question of construction as regards temple platforms and their paving, the angles of walls, antae and pilasters, doors and windows (no window, however, being mentioned), piers and columns and entablatures in which the perplexing problem of the angle triglyph turns up, an example being given of one solution in fig. 324, which is not very satisfactory. We notice that Professor Marquand gives an illustration (fig. 329) of the corner of the gable of the Temple at Selinus, in which a bend is shown in the raking cornice; a similar restoration is shown in Koldewey and Puchstein's work, 'Die Griechischen Tempel Unter Italien und Sicilien,' but is there any authority for so ugly a feature? If we mistake not, both Hittorff and Hulot in their conjectural restorations did not resort to it.

The sixth chapter on monuments is a valuable contribution, including descriptions of various buildings sometimes neglected. Professor Marquand returns here again to the plans of temples, but dismisses the subject of their lighting in a paragraph of six lines, which is disappointing, seeing that four pages are devoted to the description of Greek ships, scarcely to be regarded as architectural monuments. These, however, are minor points, which do not detract from the great services which the Professor has rendered to students in the compilation of a work replete with architectural data, and which not only shows long and patient study, but is written by a classical scholar who, if not an architect, shows himself to be intimately acquainted with constructional features of every kind.

R. PHENÉ SPIERS.

IL DUOMO DI FIRENZE : Documenti sulla Decorazione della Chiesa e del Campanile tratti dall' Archivio dell' Opera. Per cura di Giov. Poggi. Parti I—IX [Italienische Forschungen II]. Pp. cxxxvii and 290. Berlin : Bruno Cassirer. 1909. M. 16 and 19.

THE first volume of the 'Italienische Forschungen' of the Kunsthistorisches Institut at Florence, published in 1906, was full of interest, and contained two articles of prime importance for the documented history of Italian art. The present volume is, if anything, of still greater value, for the history of the Florentine Duomo is inextricably connected with the careers of most of the great Florentine artists. The director of the Museo Nazionale has gathered together some 1,453 documents, for the most part unpublished, from the middle of the fourteenth to the middle of

the sixteenth century, relating to work done on the sculptures of the façade, the campanile, and the rest of the exterior of the church, on the stained glass, on the Chapel of S. Zenobio, on the chapels and altars in the body of the church and in the tribunes, on the choir and high altar, the singing galleries, and the organs. A second volume, completing the work, will deal with the sacristies, illuminated books, paintings and sculptures of the interior, tombs, goldsmith's work, embroideries and tapestries, bells, and commissions given by the commune to the operai. The documents are preceded by a long analytical account, taking the history of each class of works separately, and publishing by the way a certain number of comparatively obscure works of art which belonged to the building. It may be noticed that Signor Venturi's views on the art of Niccolò Lamberti meet with brief but severe treatment. One of the most interesting sections is on the windows. We should have been glad of reproductions, even if only in outline, of those designed by Donatello, Ghiberti, Paolo Uccello and Andrea del Castagno. In this section there is an addition to the scanty list of names of Italian artists who visited the British Isles; Francesco di Domenico di Livo da Gambassi, a master in stained glass—'et dicitur quod in toto mundo non reperitur maior magister in tali arte'—was 'in partibus Schotie' in 1434. Like all collections of the kind, the book is full of interesting bits, as well as of invaluable information of a historical nature. When it is complete, with full indices, it will take its place as one of the most important works of reference on the history of Florentine art.

A RESTORATION OF THE MAUSOLEUM AT HALICARNASSUS. By J. J. Stevenson, F.S.A. London : B. T. Batsford. 2s. 6d. net.

THIS book is a statement of the theories of the late Mr. J. J. Stevenson about the mausoleum at Halicarnassus. Briefly, he was of opinion that the steps of small height which have been discovered served for the peristyle, and not for the main building, and that for the main building the steps were much higher. Mr. Stevenson objected to the idea of solid walls for the cella, and showed how the principle of a tomb in Mylassa, where there is no enclosed cella, might have been utilized for the mausoleum.

MISCELLANEOUS

ENGLISH HERALDIC BOOKSTAMPS figured and described by Cyril Davenport. Archibald Constable. 25s. net.

THE contents of Mr. Davenport's handsome book on 'English Armorial Book-stamps,' over and above their value for reference, throw some interesting light on the habits of English bookbuyers.

As collectors English bookmen have easily held their own for the past three centuries. In no country of Europe has the pastime been pursued with more zeal or success, while its recent development in the United States is, of course, a thing of yesterday. On the other hand few and far between have been our munificent bookbuyers of another kind, the men—or women—who buy the books of their own day, clothe them in handsome bindings, and crown their achievement by placing on the covers their coat of arms. The pages of Guigard's '*Armorial du Bibliophile*' are largely filled with the record of collections formed on this plan, and the bookish arts in France, more especially bookbinding, have gained immensely from the support given by generations of such patrons and by '*les femmes bibliophiles*' who have shared their tastes. In England our buyers of modern books have mostly preferred the cheaper charms of the bookplate, and heraldic bookstamps on leather binding have been declining in favour ever since the first half of the seventeenth century. Mr. Davenport has arranged his coats-of-arms in the alphabetical order of their owner's names, an excellent plan for a work of reference, but which leaves the historical development of the fashion obscure. But his useful biographical notes make it easy to trace this out, and if we have counted right, nine of the private owners of the bookstamps which he illustrates died in the sixteenth century; thirty-five in the first half of the seventeenth and thirty in the second; twenty-four in the first half of the eighteenth and twenty-one in the second, and twenty-one in the nineteenth. The kings, queens, and princes, whose coats fill many pages of his book, have been faithful to leather and to the armorial bookstamp from the time of the first Tudor to that of our present king, whose stamp forms the frontispiece to this volume. But among men who died in the sixteenth century they found few imitators in this island save two Scottish and one English prelate, three earls, a baron and a brace of knights. Even in the first half of the seventeenth century, when the fashion was at its height, Augustine Vincent was nearly the only untitled owner of a bookstamp, and as Windsor Herald he was almost professionally bound to deal thus with his books. But even at this period it is noteworthy how many of those whom Mr. Davenport has immortalized are antiquarian collectors, and in the antiquarian collector the possession of a bookstamp is as dangerous as in the case of buyers of modern books it is laudable. What wonderful old bindings must have been destroyed by Cotton and Sir Symonds D'Ewes, by Pepys and Harley and the Rawlinsons, and all their successors, to the days of Grenville, who used to tear off old covers with his own hands and throw them in the paper-basket! Cracherode owned so pretty a bookstamp, probably cut for him by Roger Payne, that

it is hard to condemn him, and Wodhull may perhaps escape on the same excuse, but it would have been well for the annals of English collecting if none of our other antiquaries had paid a shilling to a binder. In that case, however, we might have missed a very pleasant book by Mr. Davenport, who has described with heraldic accuracy all the coats he has been able to find, and figured them with artistic skill, has identified almost all the owners of them, supplied unpretentious biographical notes, and put a crown on his good deeds by an admirably full index. His introduction contains notes on English heraldry from which beginners may learn much and even experts something. If he had thought of adding a few pages on the historical and artistic side of the fashion his book would have been quite complete. A. W. P.

A HISTORY OF ART. By Dr. G. Carotti. Vol. II, Part I. Translated by Beryl de Zoete. London: Duckworth. 5s. net.

WE have already noticed the first part of the second volume of Dr. Carotti's '*L'Arte del Medio Evo*,' of which the English version now lies before us. The printing both of the text and the three hundred and fifty little engravings is pleasanter to English eyes than the Italian edition, and the translation as a whole is satisfactory. It provides a readable paraphrase of the Italian text, and if here and there slips in the original are copied, and proper names—*e.g.*, Anversa—are not always given in their familiar English form, we must at any rate be grateful for the tact with which the more involved Italian constructions are turned into reasonable English prose. The book can be recommended as a very convenient, if not very profound, summary of one of the most difficult periods with which the art historian has to deal.

HOW TO APPRECIATE PRINTS. By Frank Weitenkamp. With thirty-two illustrations. London: Grant Richards. 1909. 8°. 7s. 6d. net.

'I HAVE tried in this book to accentuate liberality. Have your specialty, retain your most enthusiastic admiration for the form of art that pleases you best. But keep an unbiassed eye and mind also for what is not so close to your heart. Be critical, but be liberal also. He who thinks and knows can much better afford to look indulgently at work that has faults—because he also sees what is good in it—than he who admires ignorantly.'

I quote Mr. Weitenkamp's 'Word in closing,' as it will serve better than any description to show the main tenor of his criticism. The book is a popular one, dealing in little over three hundred pages with the whole range of engraving on metal, wood and stone, seven chapters being devoted to brief surveys of the more important work in the several processes, one to 'colour prints,' two to the 'making of prints' and the 'photomechanical

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processes,' and the rest to more general subjects, such as the 'collecting and care of prints.' The somewhat conversational manner in which the subject is approached leads almost of necessity to constant vagueness in details of fact, but the author's evident good taste and judgment have kept him from the many pitfalls which beset the popular writer less versed in his study than Mr. Weitenkampf. If neither close study of the modern literature of the subject nor great familiarity with the larger and more comprehensive collections of prints is made manifest by the references to artists' works (*e.g.*, p. 62, 'They are known as nielli, some by Maso da Finiguerra being best known'; p. 168, '"Theurdanck" was illustrated by Hans Schäufler'), we must, nevertheless, admit that Mr. Weitenkampf's estimates of artistic values are in general thoroughly sound. The quotation with which we started will have shown his lack of prejudice and the breadth of his sympathies: he is refreshingly free from the sneer of the connoisseur, and on that account a guide to recommend to collectors of more modest outlook. We often wish he would trust his own opinion more than that of others; quotations are too frequent, and sometimes give nothing more than facts which would have been better in his own words.

The reference on p. 19 to dry-point as the 'use of the etching needle on the bare copper,' without any differentiation in the kind of needle, is unsatisfactory. Again, on p. 30, 'Van Dyck's etchings show his own work only in the early stages, the plates having been finished by others,' is one of those dangerously vague statements which need qualification, in view of the fact that five of the plates were never elaborated by other engravers at all. In respect of its appreciation of modern engraving and etching in America, of which the author (the curator of prints in the New York Public Library) is particularly qualified to speak, the work has special interest to us. But to the ordinary run of English collectors the book loses by its lack of familiarity with European collections, and its constant references to those of New York, Boston, Washington and the like. There seems to have been no attempt to adapt the book (which appeared a year ago in America) to the English public.

GRANT ALLEN'S HISTORICAL GUIDES. With thirty-two illustrations from photographs. 1. Paris. Seventh edition, revised. 2. Venice. Fifth reprint. By Grant Allen. Grant Richards. Each 3s. 6d. net.

TWELVE years ago the late Mr. Grant Allen published the first of these useful pocket guides, arranged on a new system. He marks passages to be read at home, and prints conspicuously notes to be read *in situ*, where the light may be dim. His illustrations are for purposes of comparison, and do not

represent objects which will be actually before the visitor's eyes. He dwells most on characteristics of the locality, and supplies dated lists of local artists. His books supplement the usual guide-books, which, he carefully points out, include much necessary information omitted in his. The frequent reprints seem to justify the system.

DIE RENAISSANCE IN BRIEFEN VON DICHTERN, KUNSTLERN, STAATSMÄNNERN, GELEHRTEN UND FRAUEN. Bearbeitet von Lothar Schmidt. Leipzig: Klinkhardt and Biermann. 1909. Mk.5.

THE scheme of this tastefully printed little volume is to give a short selection of characteristic letters by Italian authors of the early Renaissance, with just enough commentary to explain the circumstances of the letter-writer at the time. We are introduced in this way to Petrarch, Boccaccio, St. Catherine of Siena, the humanist Poggio, and several other writers, whose epistles are translated into German from the original Italian or Latin. The editor exercises his right of selection and abridgement with unfailing tact, and the book is eminently readable and pleasant. A second volume is to contain letters of the later Renaissance.

C. D.

DER SCHÖNHEITSBEGRIFF IN DER BILDENDEN KUNST. By Georg Wendel. Strassburg: Heitz. 1908. Mk.1.50.

A BRIEF treatise on aesthetics, the contents of which are obvious, rather than illuminating. As a protest against the judgments of idealist philosophers who are little qualified to pronounce on the purely aesthetic aspect of a work of art, the book may be of some value in Germany. English readers will not be much edified by a refutation of the errors of Lessing and his critics, to which the concluding chapters are devoted.

C. D.

DAS PROBLEM DER BINDUNG IN DER BILDENDEN KUNST. By Anton Krapf. Strassburg: Heitz. 1908. Mk.3.50.

A SCIENTIFIC analysis of principles of composition in painting and architecture, written in a jargon which imposes on the reader an effort only second to that lavished upon its production by the writer. We have seldom seen a more formidable specimen of ponderous German—'Zeigen,' the author has to explain in a certain passage, is used 'im Sinne von offenbaren lebenbejahender Empfindungswerke'—and anything that he has to say might, so far as we can discover, have remained unsaid without any serious loss to art or letters.

C. D.

BASELS BEDEUTUNG FÜR DIE GESCHICHTE DER BLOCKBÜCHER. By W. L. Schreiber. Strassburg: Heitz. 1909. Mk.3.

FROM many convergent lines of research, in the

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study of painting, engraving and illustration, it is becoming clear that the importance of Basle as a centre of art and culture in the second half of the fifteenth century has hitherto been insufficiently appreciated. Professor Schreiber adds to the existing indications of this fact another testimony of a rather surprising kind by his discovery that many of the German block-books were produced at Basle. Starting from the fact that the arms of that city occur on a leaf of the 'Seven Planets,' in the collection of the Prince d'Essling, he has examined a celebrated volume in the Heidelberg library which consists of seven block-books, among them being another copy of the same 'Seven Planets' without the leaf in question, and has found in every case evidence, of some kind or other, for his belief that they all proceeded, along with the MS. of similar character preserved in the same volume, from a single scriptorium at Basle. This conclusion is based upon many small resemblances in dialect, shape of letters, watermark, colouring, and the like, the cumulative effect of which is certainly strong, though it may seem to be counterbalanced by the great divergence in artistic style between several of the works in question. The author then proceeds to examine a second old collection of block-books, now at Berlin, arriving at a similar result with regard to several of its component parts, and concludes by mentioning several other detached block-books which may be ascribed, for various reasons, if not to Basle itself, at least to Switzerland. The essay contains many ingenious speculations as to the progress of block-books from the 'xylo-chiro-graphic' to the finished stage, and the reasons for the great divergence in many respects of books which the author believes to have been produced at about the same date, in the same workshop. Some of these hypotheses must necessarily be received with a certain scepticism, in view of the very scanty amount of positive evidence that we possess; but Professor Schreiber's wide learning and skill in drawing large conclusions from little things make his arguments interesting, if not in all respects convincing. C. D.

OLD ENGLISH FURNITURE. From the sixteenth to the nineteenth centuries. By G. Owen Wheeler. Second edition, with additional matter and new illustrations. L. Upcott Gill. 10s. 6d. net.

THE less expert will find Mr. Wheeler's book suitable for primary reference. He knows his subject and invites reference by headed headlines, an adequate index, a small glossary of technical terms, a table of prices, and a guide to the detection of imitations. Since he specifies his improvements on his first edition, among others four new chapters deserve mention. Unfortunately, his volume is too similar in appearance to trade

publications. This may diminish its credit undeservedly. It is also too bulky for convenience, owing to his rococo diction. When he sticks to his subject he is plain enough. He cannot manage ornament, and should avoid it. His volume might thus be much reduced and improved.

THE DOWDESWELL CHARTS. Chart I, the Flemish, French, German, Dutch, Spanish and British Schools of Painting. London: Dowdeswell and Dowdeswell. 21s. net.

WE noticed and approved some time ago the 'Winchester' charts, illustrating the history and development of Italian painting. The large chart before us covers the entire field of European painting from 1350 to 1800, with the exception of the Italian schools. Of the practical advantage of the method of ocular presentation it is needless to speak; the usefulness of any particular chart depends wholly upon its clearness and accuracy. In this respect Messrs. Dowdeswell may be heartily congratulated. By adopting a different colour for the different schools, and by supplementing the diagrammatic arrangement with an index of names they make reference either to an individual or a period simplicity itself, while the chart is so up to date in point of scholarship that the identification of the Maitre de Flémalle which was made in these columns only three months ago is duly noted in its proper place. The dates throughout seem accurate where we have been able to check them, although we observe that the compiler, Mr. Gerald Parker Smith, has, by following the older authorities, repeated a familiar error with regard to the date of Crome's birth. As an example of the byways into which the chart leads us, we may mention the inclusion of the elder and younger Rohrich, with whom the representation of the German school somewhat unkindly concludes. We may add that the chart is most handsomely produced, and that it will be followed by a second dealing with the Italian school in a similar fashion. Both charts ought certainly to find their way into the library of every collector, and to the walls of every serious student of painting.

DIE ERZTAUFEN NORDDEUTSCHLANDS. Von der Mitte des XIII. bis zur Mitte des XIV. Jahrhunderts. By Albert Mundt. Leipzig: Klinkhardt and Biermann. 1908. 9 marks.

A CAREFUL study by a pupil of Professor Goldschmidt of the fine bronze fonts of the early Gothic period which are a speciality of the Lower Saxon districts of northern Germany, and represent, along with bells, almost the only use of bronze casting at that period, in contrast to its more abundant use in the Romanesque time. The book is illustrated with many examples of fonts from Pomerania, Holstein, and other northern provinces.

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DER KRUIZIFIXUS IN DER BILDENDEN KUNST. By Gustav Schönermark. Strassburg. Heitz. 1908. 12 marks.

WITH the aid of a hundred illustrations the development of the representation of Christ upon the Cross in sculpture and painting is traced from early Christian symbolism through the Romanesque, Gothic and Renaissance periods to its modern emancipation from all hieratic traditions. The positions, or accessories, characteristic of each period are described with reference to dated examples, and the attitude of successive ages towards the doctrine of the Atonement is kept clearly in view. Without pretending to completeness, the essay of eighty-five pages contains much that is useful and suggestive, expressed in lucid and reverent language, free from rhetoric.

C. D.

THE CHRONICLE HISTORY OF KING LEIR. The original of Shakespeare's 'King Lear.' Edited by Sidney Lee, Litt.D. The Shakespeare Library. Chatto and Windus. 2s. 6d. and 4s. net.

ONE of the most useful departments of the Shakespeare Library is the series of 'Shakespeare Classics'—the originals or direct sources of Shakespeare's plays; and of that series the 'True Chronicle History of King Leir and his Three Daughters, Gonorill, Ragan and Cordella,' is certainly one of the most important in its illustration of Shakespeare's methods. His indebtedness to this earlier play, produced nearly thirteen years before his own 'King Lear,' is clearly brought out by Dr. Lee, whose introduction (thirty-five pages) deals with the history of the Lear story from Geoffrey of Monmouth to Shakespeare, and with the dramatist's relations in general to the historians read in his day. Scholars will undoubtedly prefer the exact text of the play published by the Malone Society in 1907 to the modernized spelling text printed by Dr. Lee; but by the general reader something may be gained from the division into scenes supplied in this latest reprint, as from the notes and glossary.

NEW PRINTS

WE have referred more than once to the possibilities opened out for art schools by the new processes of facsimile reproduction in colour. These facilities, however, can only be of permanent benefit when they are applied to the reproduction of masterpieces which stand above the fluctuations of fashion and have been regarded as supreme models of their kind in all ages. Among modern publishers of prints the Medici Society has already achieved notable distinction for the excellence of its colour facsimiles, but an even greater credit attaches to the taste with which the subjects have been chosen. With that taste we have not always

agreed: certain obvious concessions to popularity have been made, but those concessions form, after all, but a very small proportion of the total of the Society's output, and the inclusion in its publications of so liberal an allowance of ripe masterpieces of Venetian and Florentine art causes its productions to appeal particularly to art schools and to art students as well as to the general public. Everyone interested in the arts, whether teacher, student or lay admirer is under an obligation to the Society for the most recent of its issues, which is nothing less than the famous but rarely seen masterpiece of Giorgione in the collection of H.H. Prince Giovanelli. Whatever be the subject of this superb enigma, whether we choose with Professor Wickhoff to recognise in it the fable of *Adrastus and Hypsipyle*, or are content with the more general designation of *The Tempest*, it has always ranked and will always rank as one of the cardinal points in the development of European painting, by its mysterious beauty no less than by its historic interest.

The colour facsimile of this famous Giorgione is about two-thirds of the dimensions of the original and is published at the price of 21s. net. The print has not quite the glow and richness of the painting, the browns seem cooler, the yellow harder, the blues less deep and rich. But the subtlety of Giorgione's colour is conveyed with a fidelity as marvellous as that which reproduces every tiny crack in the aged canvas, and the traces of old varnish which survive here and there in the interstices. For those who cannot study Venetian painting at first hand such a superb facsimile ought to be invaluable, the more so since it can now be grouped with equally superb facsimiles of another famous work by Giorgione and two fine examples of Titian. Prints like this, which are at once true in general effect and will stand the test of the microscope in their details, can never be superseded.

From the Medici Society we have also received a large print nearly two feet high after Holbein's famous *Christina, Duchess of Milan*. The plate is printed in an agreeable shade of brown and possesses the same extreme delicacy of detail which we have noted in the Society's colour reproductions. A slight heaviness of tone in the background is the only flaw we can detect. As the print is published at the price of 5s. it should be a popular memorial of what a few months ago threatened to be a national crisis.

More recently still, two further plates have been published. The so-called *Portrait of Beatrice d'Este* in the Ambrosiana, ever since its rediscovery by Morelli, has been a great favourite with the public, as well as a test piece for the study of Leonardo's obscure pupil, Ambrogio de Predis. In point of precision the Medici reproduction leaves little to be desired: for example, the sharp stroke of white

under the eyelid, which Morelli notices as one of the characteristic tricks of de Predis, can be clearly seen. The impression left by the reds throughout is that of greater earthiness than we remember in the original, but we hear that the original has been cleaned since we saw it last, so this slight deterioration of the reds may be no fault, but only another proof of the accuracy of the process employed. The price of the facsimile, which is slightly smaller than the picture, is 12s. 6d. net.

A print of the *Angel of the Annunciation*, after the panel of Melozzo da Forlì in the Uffizi (the name, by the way, is misspelled on the label), is

another plate of great attractiveness, resembling in its harmonious tones and softness of effect some of the Society's earlier publications. Our recollection of the original in this case is too faint for detailed criticism. Certain passages, notably the greenish white of the angel's robe, appear admirable: the red sleeves of the under garment, although harmonious enough, do not look like tempera work, and we fancy that, as in some instances previously noticed, red has proved a difficulty to the engraver. The dimensions of the print are half those of the tempera panel, that is to say nearly two feet high, and the price is 17s. 6d. net.

RECENT ART PUBLICATIONS *

ART HISTORY

- BECKER (E.). *Das Quellwunder des Moses in der altchristlichen Kunst.* (11×8) Strasburg (Heitz), 8 m. 7 plates.
 FAGO (V.). *Arte araba.* (10×7) Rome (Officina di fotoincisione in S. Michele a Ripa), 1. 30. 270 pp. and 50 phototype plates. A second volume upon Arab art in N. Africa, Spain and Sicily is in the press.
 STIELER (E. von). *Die Königliche Akademie der bildenden Künste zu München. Festschrift zur Hundertjahrfeier.* Vol. I. (14×10) Munich (Bruckmann), 18 m. Illustrated.
 ARMSTRONG (Sir W.). *Art in Great Britain and Ireland.* (7×5) London (Heinemann), 6s. net. Illustrated vol. of 'General History of Art.'
 TOMBU (L.). *Peintres et sculpteurs belges à l'aube du XXme siècle.* (11×8) Liège (Bernard), 25 phototypes.

TOPOGRAPHICAL ANTIQUITIES

- The American Exploration Society. *Gournia, Vasiliki and other prehistoric sites on the isthmus of Hierapetra, Crete. Excavations of the Wells-Houston-Cramp expeditions, 1901, 1903, 1904.* By Harriet Boyd Hawes, B. L. Williams, R. B. Seager, E. H. Hall. (17×21) Philadelphia (Free Museum of Science and Art), 25 plates.
 RANDALL MACIVER (D.) and WOOLLEY (C. L.). *Areika.* (11×9) Oxford (University Press). Illustrated.
 CHASSINAT (E.). *Catalogue général des antiquités égyptiennes du Musée du Caire, Vol. XLIV, fasc. I. La seconde trouvaille de Deir-el-Bahari (sarcophages).* (14×10) London (Quaritch), 20s.
 ORTNER (H.). *Das römische Regensburg.* (9×6) Regensburg (Bauhof), 1 m. 64 pp., 7 plates.
 BUECHLER (K.). *Das Römerbad Badenweiler: eine erläuternde Studie.* (10×7) Strasburg (Heitz), 3 m. Illustrated.
 PFISTER (C.). *Histoire de Nancy, Vol. II.* (11×7) Paris, Nancy (Berger, Levrault), 15 fr. Illustrated.
 MADER (G.). *Die Kunstdenkmäler des Königreichs Bayern, II, xvi. Stadt Amberg.* (10×7) Munich (Oldenbourg), 9 m. Illustrated.
 GODFREY (W. H.). *The parish of Chelsea.* (11×9) London (Committee for Survey of Memorials of Greater London), 25s. Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- The Dowdeswell Chart. *A chronological chart of artists of the Dutch, Flemish, French, German, Spanish and British schools of painting. From 1350 to 1800. Drawn by G. P. Smith.* (45×29) London (Dowdeswell & Dowdeswell's), 21s. net.
 DAVIES (G. S.). *Michelangelo.* (10×7) London (Methuen), 12s. 6d. net. 126 plates.
 ZOTTMANN (L.). *Zur Kunst von E. Greither dem Älteren und seinem Söhnen und Mitarbeitern.* (10×7) Strasburg (Heitz), 10 m. 32 phototypes.

ARCHITECTURE

- PARMENTIER (H.). *Inventaire descriptif des monuments camés de l'Annam. Vol. I: Description des monuments.* (11×7) Paris (Leroux), 16 fr. Illustrated.

* Sizes (height×width) in inches.

- LICHTENBERG (R. von). *Haus: Dorf: Stadt. Eine Entwicklungs-Geschichte des antiken Städtebildes.* (11×8) Leipzig (Haupt), 8 m. Illustrated.
 SEDDING (E. H.). *Norman architecture in Cornwall. A handbook to old Cornish ecclesiastical architecture, with notes on ancient manor-houses. With a chapter on the old saints of Cornwall.* (7×5) London (Ward & Co.; Batsford); Truro (Pollard), 7s. 6d. net. 160 plates.
 WOODHOUSE (F. W.). *The churches of Coventry.* (7×5) London (Bell's 'Cathedral Series'), 1s. 6d. net. Illustrated.
 BOISSONNOT (Canon). *La cathédrale de Tours. Histoire et description.* (8×5) Tours (Fridon), 1 fr. 50.
 KLEESATTEL (J.). *Alt-Düsseldorf im Bild. Eine Sammlung von niederrheinischer Heimatkunst.* (8×6) Düsseldorf (Schmitz & Olbertz), 6 m. 107 plates.

SCULPTURE

- NAVILLE (E.). *Les têtes de pierre déposées dans les tombeaux égyptiens.* (10×6) Geneva (University Jubilee publication), 12 pp., illustrated.
 SCHWEITZER (H.). *Die Skulpturensammlung im städtischen Suermondt-Museum zu Aachen.* (16×12) Aachen (Creutzer), 105 m. Plates and descriptions.
 BOND (F. B.) and CAMM (B.). *Rood screens and rood lofts.* 2 vols. (11×9) London (Pitman), 32s. net. Illustrated.
 REINERS (H.). *Die rheinischen Chorgestühle der Frühgotik. Ein Kapitel der Rezeption der Gotik in Deutschland.* (10×7) Strasburg (Heitz), 8 m. 29 phototypes.

ENGRAVING

- BRUEL (F. L.). *Bibliothèque Nationale, Département des Estampes. Un siècle d'histoire de France par l'estampe, 1770-1871. Collection De Vinck. Inventaire analytique.* Vol. I. (10×6) Paris (Imprimerie Nationale), 35 fr. 23 photogravures. To be completed in 10 vols.
 MOLSDOFF (W.). *Die Bedeutung Kölns für den Metallschnitt des XV Jahrhunderts.* (10×7) Strasburg (Heitz), 8 m. 16 plates.
 PFEIFFER (M.). *Einzel Formschnitte des XV Jahrhunderts in der Königl. Bibliothek, Bamberg. Vol. I.* (14×11) Strasburg (Heitz), 60 m. Coloured facsimiles; to be completed in 2 vols.
 WIBIRAL (F.). *Das Werk der Grazer Stecherfamilie Kauperz.* (11×8) Graz (Moser), 4 m. 50. 1 plate.

MISCELLANEOUS

- Argenterie orientale. Recueil d'ancienne vaisselle orientale en argent et en or trouvée principalement en Russie.* (17×12) St. Petersburg (Imperial Archaeological Commission), 120 m. 330 phototype reproductions with descriptions in French and Russian, and map.
 NEUGEBAUER (R.) and ORENDI (J.). *Handbuch der orientalischen Teppichkunde.* (9×6) Leipzig (Hiersemann), 20 m. 181 reproductions, 16 in colour, and map.
 MORGAN (J. de). *De Suse au Louvre. Aventures d'un convoi d'antiquités entre Suse et la mer.* (7×4) Paris (Leroux), 3 fr. 50. Illustrations by G. Bondoux.
 DOREZ (L.). *Psautier de Paul III. Reproduction des peintures et des initiales du manuscrit latin 8,880 de la Bibliothèque Nationale. Précédée d'un essai sur le peintre et le copiste*

Recent Art Publications

- du psautier. (11 x 9) Paris (Bibliothèque Nationale), 18 fr. 33 plates.
- SPIEGELBERG (W.). *Ausgewählte Kunst-Denkmäler der ägyptischen Sammlung der Kaiser Wilhelm Universität, Strassburg.* (13 x 10) Strassburg (Schlesier & Schweikhardt), 30 m. 20 plates.
- La Ferronnerie française aux XVIIe et XVIIIe siècles. (18 x 13) Paris (Vve. C. Schmid), 40 fr. 48 phototypes.

- MOORE (N. Hudson). *Delftware, Dutch and English.* 1 vol. Wedgwood and his imitators. 1 vol. (8 x 5) London (Hodder & Stoughton), 4s. net each. 'Collector's Handbooks,' illustrated.
- MAZZOTTI (G.). *Le maioliche d'arte all'esposizione di Faenza, Agosto-Ottobre, 1908.* (11 x 8) Florence ('La Rassegna Nazionale'). A pamphlet of 36 pp., dealing with modern as well as ancient majolica.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

IN the course of a newspaper controversy, the director of the Dresden Gallery, Karl Woermann, has expressed his intention of resigning his post in the near future. The circumstance offers a welcome opportunity of discussing the present position of the Dresden Gallery and what it owes to its director. The Dresden Gallery was certainly the first among picture galleries of prime rank to have been conducted on modern lines, and it has suffered the fate which so often befalls pioneers. Others have profited by the impetus Dresden gave: the pioneer removed obstacles in the way of reform and opened a path on which imitators, who have been spared the hard work of innovation, could easily outrun him. Whenever of late the acquisitions of German museums have been reported, Berlin, Munich, or some of the municipal institutions like Hamburg, Bremen, Frankfort were mentioned, and the praises of their directors have been sung. If it is true that Dresden has not quite kept up with these other places, its director is in no wise to blame for the fact, nor even is it fair to question the goodwill of the Saxon Government. Everybody knows that Saxony ranks third in importance among the German States and thinks of it as such. We have all the elaborate machinery of a first class—*sit venia verbo*—kingdom to support, with its Royal House and a huge Civil Service, paid nearly as well as that in Prussia, and much better than that in the States of Southern Germany. We have the second largest University in Germany: our educational system and institutions for public welfare rank with the very highest. And all this is supported by a taxpaying population which tails by half a million to reach that of the single city, London! It is not to be wondered at that the director of the gallery of Saxony's capital, Dresden, cannot be put in a way of controlling ample means, which would enable him to bid against the representatives of other institutions who come to the market with their purses well filled. Moreover, there are no private collectors in Saxony, like those in London, Paris, Berlin, and many of the smaller towns with municipal museums, who go hand in hand with the directors in furthering the interests of the museums in the towns where they reside. Notwithstanding such a condition of affairs, Woermann has during his term of office succeeded in enriching the gallery

by no less than 65 paintings by old masters, such gems as the Cosimo Tura *Sebastian*, the Hobbema *Watermill*, the Meister des Hausbuchs *Pietà* among them. Within the same period 227 modern pictures have been added to the gallery, almost all of which were purchased with funds out of a bequest, the terms of which regulate the manner of acquisition. The selection must be made by the Senate of the Academy, and the director of the Gallery is *ex-officio* present at the meetings. Occasionally exceptions have been taken to these acquisitions, but it must be remembered again that strictures, if any should be made, are in no wise applicable to the director, for he has upon these occasions not even the right of vetoing what is to be bought for his own gallery.

The great drawback of the Dresden Gallery is the building in which it is housed. Semper was one of the finest architects living at the time, but a theorist rather than a practitioner, and it was the trend of the age to pay attention to the façade and to purity of ornament rather than to the practical purposes which the building was to serve. The then director, Schnorr von Carolsfeld, reports in his diary that when the gallery was opened it was found to be *too small for the collection as it was in 1855*, and that the architect positively refused, at least in one instance, to take into account the special demands of the collection. The men who executed Semper's design are said to have increased its shortcomings, with the result that the Dresden Gallery is perhaps the worst of all European galleries, and it is well nigh impossible to hang anything favourably in it. The rooms are ungainly and ill-lighted and the walls much too high. Woermann has combated admirably with all these difficulties. He added two wings of the old eighteenth-century Zwinger buildings to the gallery, and half of the ground floor, which was originally used as a Museum of Casts. The ground floor now contains the eighteenth-century paintings, excellently hung and with a very pleasing effect, though the lighting is insufficient, these halls not having been originally intended for the hanging of paintings. In order to contrive more room he has sent out about 250 works on loan to minor museums and kindred institutions. About ten years ago the main part of the gallery was rehanging and gained immensely in general effect in course of the process. The modern department was re-decorated and re-hung again last year, and is at present one of the most striking in Germany,



END OF RELIQUARY. LIMOGES ENAMEL
C. 1200. IN THE VON LANNA COLLECTION

as far as general effect goes. If the walls are, even to-day, more crowded than those at Berlin or London, the fault does not lie with Director Woermann. He cannot lighten them up by removing pictures of minor importance to the storing room, for the simple reason that there is no such thing in the whole place, nor a single unoccupied locality wherein it might be opened.

Directors of such old historic institutions as the Dresden Gallery are beset with difficulties which their colleagues in new galleries know nothing of. Every time a change is effected the complaints of those who find their favourite picture removed from the place where they have been accustomed to view it for years fall fast and furious. Several years ago a painting which had been purchased in 1852 and which had ever since then, I believe, hung upon the same wall, was removed to another part of the building. The following week a letter from the grandson of the painter arrived, threatening the director with a law suit if the picture were not immediately restored to its old place. He said it was practically a libel on his ancestor, to have the painting removed from its time honoured position. The erection of a new building for the collection of modern pictures has been projected for some time past, and it will probably come to pass in a very few years. Then the present building will be relieved of more than 500 canvases, and a whole storey will be vacated: no doubt it will be easy to rehang the old pictures to great advantage when so much more wall space once becomes available. Until then, the best possible hanging may fairly be said to have been achieved by Woermann.

Two things distinguish the Dresden Gallery above all others: the excellent care which has been taken of the pictures, and its scientific catalogue. The state of preservation of all the pictures is unusually good, and Woermann has been especially solicitous that no incautious 'restoration' should take place. This state of affairs has quite recently elicited the unreserved admiration of such an authority as Prof. K. Voll, who, having himself adopted quite different and more daring methods during his tenure at the Munich Pinakothek cannot be suspected of inclining towards undue flattery when he praises Dresden on this point. The critical catalogue of the Dresden Gallery (first edition 1887, seventh 1908) was the first of its kind, and it has never been surpassed, if indeed equalled. It would suffice alone to establish a man's reputation for life. The learning and scientific value of the book need no longer be praised; they are too well established for that. But I cannot refrain from mentioning a trait which indicates character of an exceptional kind. Every little aid which the author has received, be it of ever so trifling a nature, Woermann immediately and fully accredits to the name of the person, to whom it is

due. How rare is this, nowadays! when it happens often enough that pages are plagiarised without mention even of the real author's name, or that the labour of one man is incorporated in the work of a more famous colleague who does not acknowledge it with a single line.

Considering what Karl Woermann's services to the Dresden Gallery have been, it is certain that the Government will try by all means to make him reconsider his resignation, if he should really hand it in in the near future. For though he may have attained to the age which establishes his claim to an *otium cum dignitate*, he still falls far short of the age when his services will cease to be most useful and welcome to the Dresden Gallery.

The first half of the Lanna collection of fine prints fetched nearly a million marks at the sale in Stuttgart last May. The second half, to which the original drawings will be joined, is to be sold next spring. In the meantime the Baron's remaining collections are being dispersed. His textiles, ceramics, glasses and *objets d'art* have been exhibited for years at the Museum of Fine Arts at Prague as a loan exhibit. Visitors who have seen them will have marvelled at the richness of the collection, which showed up so splendidly even though the very best objects—and a good round number of them too—had not been deposited at the Museum at all, but remain to this day in the house of their fortunate owner. Baron von Lanna began to collect about fifty years ago, at a time when interest was generally lacking and things were consequently to be had for a song. He had liberal means at his command, and an excellent natural taste; moreover, in that day deceptive falsifications were quite unknown. If everything was propitious, then, towards the forming of a magnificent collection, we must admit von Lanna made the most of the occasion. A splendid publication with letterpress by J. Leisching, describing these collections, appeared a few months ago. The auctioneering firm, R. Lepke, of Berlin, which is going to put the bulk of them for sale on the 9th-16th November of this year, is issuing a sumptuous catalogue with pictures of about 600 objects. This sale, which promises to be one of the most remarkable of the season, will be divided into seventeen sections: I, enamels, gold and silver ware; II, miniatures; III, leatherwork; IV, stained glass; V, carvings in wood; VI, carvings in ivory, bone, mother of pearl, &c.; VII, textiles; VIII, bronze, iron, brass; IX, pewter and lead; X, Turkish, Persian, Spanish and French ceramics; XI, Italian majolica; XII, German and Austrian 16-17th century pottery; XIII, stoneware; XIV, Wedgwood pottery, &c.; XV, cisalpine fayences (Delft, &c.); XVI, Viennese, Meissen and other porcelain, also some Chinese and Japanese ditto; XVII, unglazed ware. The Bohemian,

Art in Germany

Venetian, &c., glasses von Lanna has presented to the establishment at Prague, where the bulk of the collection has been on view for so long a time.

Where there is such an *embarras de richesses* it is difficult to pick out single pieces for special mention, and I cannot undertake that the few I will draw attention to are really all that particularly deserve to be named. There is a relief by Mino da Fiesole and two Della Robbias; there are several important Tanagra figures. Rhenish stoneware is excellently represented, with signed pieces by Jan Emens, Kran, L. Blum, the Remys, the monogrammist L. W. of Siegburg, H. Hilgers, C. Knütgens, etc. Among Franconian ware there is a piece by Michael Dehler, of Kreussen, also signed, which is a great rarity. Signatures on Saxon wares of this kind are also very rare, but there is a jar here with the name of its maker, Hans Glier. A drinking vessel of fifteenth century Breslau ware, ornamented with incised figures of saints, is an absolutely unique piece. Of the famous stove formerly in the Sacristy of St. Stephen at Vienna, the museums at Vienna and Nuremberg possess four tiles each, but the eight finest are all in the von Lanna collection. It also contains perhaps the finest etched Kehlheim stone slab known, for which a dealer recently offered 30,000 marks! Among the Wedgwoods there are fine specimens of the blue jasper ware and also of the much rarer Egyptian black ware. C. de Keizer, A. Pijnacker, L. van Eenhorn, J. Brouwer, P. van der Briel are among the makers of Dutch faïences represented. There are beautiful Gubbio and Deruta plaques of the sixteenth century and some fine work by Palissy and his school.

One of the great features of the sale will be the occurrence of such rare enamels by Leonard Limousin, P. Raymond, Jehan Courteys, Jean Pénicaud, Jehan Laudin and J. B. Nouailher as are to be bought here. A Limoges Reliquary of the twelfth to thirteenth century is a little over a foot in height and about half a foot long. The wooden case is covered with enamelled copper sheets. The front discovers a crucifix with the body in relief, flanked by the Virgin and St. John, with heads in relief and draperies in intaglio engraving. The ends show the Three Holy Women and the Angel at the empty grave of the Lord and the Mother of God seated with a lily in her hand.¹ The back displays an architectural design with St. Peter enthroned. The ground is dark blue, enlivened by gay rosettes, rings and ornamental foliage in pale blue, green, red and yellow. This piece is said to have been found at Prague; it was formerly in the Neuberg collection. The floral design on the top of the lid has been cut off in our reproduction; the corner devices are partly renovated. Another fine piece of the enameller's art is the French fifteenth century plaque, with the *Betrayal*

of Christ by the so-called Monvaerni. It belongs doubtless to a set of which the Coll. Dutuit possesses *The Flagellation*, the Berlin Museum of Applied Art a *Pietà*, and the Kann collection in New York the *Christ before Pilate*, published on page 31 of Vol. xiv of THE BURLINGTON MAGAZINE.

I will close this rather haphazard account of the von Lanna collection by merely mentioning that Dinglinger, Leprieur, and Bodmer are among the miniature painters represented, and that there are some fine lead plaques by Paulus van Vianen.

The Saxon Government has decided to decorate some of its new railway carriages with pictures of Saxon scenery painted in oil by artists of standing. Photographs are common enough in the carriages of some Belgian, English, Austrian and Swiss lines; but in making the enlivenment of a railway carriage a matter of Fine Art the Saxon Government is a pioneer, unless I am mistaken.

The Berlin Kaiser Friedrich has for some time opened its doors to loan exhibitions, a thing which is not common in Germany. Recently a good part of the Wesendonk collection was on view there. The body of the collection is destined to be exhibited for 99 years at the Museum at Bonn, according to the testator's will. But the executors, to whom some latitude has been allowed, have donated six valuable works to the Kaiser Friedrich Museum at Berlin. They are a *Madonna*, by Lorenzo Costa, *The Surprise of a Castle*, by Joachim Patinir, a splendid *Landscape* with low horizon, by Vermeer of Haarlem, a *Village Kermesse* (1642) by A. van Ostade, a *Ruin* by Jac. van Ruysdael, and an excellent *Landscape* by M. Hobbema. Among other new acquisitions of German museums, I note at Cologne, a *Coronation of the Virgin* by the Master of the Holy Kin; at Crefeld, the *Portrait of Alf. Oetker* by Kalckreuth (Oetker was one of the principal benefactors of this museum, which he helped frequently during his lifetime, and to which he left 50,000 marks); at Stuttgart, *The Runaway* by P. Codde, a *Portrait of the tenor Grimminger* by Straschiripka (better known under the name of Canon), and two modern canvases by Margaret Kurowsky and Schmidt-Michelsen; at Karlsruhe, a *Still Life* by Alice Trübner, *Summer* by Ulrich Hübner, and three subject pictures by Walter Georgi, H. Hermanns and P. Segisser. The last-named place is preparing an elaborate celebration of the painter Hans Thoma's 70th birthday, which falls upon 2nd October. A new wing of the museum there will be opened on that day. In it Thoma has been painting for some time past a cycle of religious paintings. Exhibitions in honour of Thoma's birthday are preparing at many German towns, as the exhibition calendar shows; the one at Karlsruhe, the artist's home, will doubtless be the most elaborate.

H. W. S.

¹ Reproduced on page 58.



*Portrait of Erasmus
by Hans Holbein
from a painting in the possession of Mr. Robert Morgan*

EDITORIAL ARTICLES

❧ A PROSPECT OF HELP FOR THE NATIONAL GALLERY ❧

PLAUDATUM promises have commonly to be accepted with some reserve. Yet the speeches of Mr. Lewis Harcourt, Mr. Balfour, and Sir Edgar Vincent at the opening of the National Loan Exhibition at the Grafton Galleries mark so definite an advance in the attitude of those in authority towards the fine arts that they will be read with unqualified pleasure. First of all Mr. Harcourt, who has done so much unobtrusive work on behalf of the arts in England, emphasized the perils to which our art treasures are now exposed, and the necessity of giving them some protection by relieving their owners from taxation in respect of them. Mr. Balfour not only agreed with this, but went still further, by a public admission of the inadequacy of the existing funds and the possible duty of the Government to supplement them. Finally, Sir Edgar Vincent pointed out that such generosity might actually be a remunerative investment.

Never before have the elements of a sensible public policy towards the arts been enunciated by those with whom lies the power of translating policy into effective action. Were the exhibition at the Grafton Galleries a thing of only moderate intrinsic interest, it would still be notable for such an all-important declaration. But the collection is one of surpassing excellence, worthy of the great object to which it is devoted; and the temper of the opening ceremony should do much to dispel any apprehensions to which such an assemblage of treasures might conceivably give rise.

It is not very pleasant that one of our proudest national institutions should have to turn for funds to the uncertain profits

of a splendid bazaar. It is not very pleasant to think that the masterpieces thus collected are an advertisement to other nations that our treasures, though diminished, are not exhausted, and that a certain portion of the exhibits, though they bear no red star, are things potentially sold. Those who are interested in the National Gallery will rejoice that private enterprise should come to its support; those who love fine pictures will find the feast good and thank the givers; one of the two or three considerable exhibition galleries outside Burlington House will have its appearance and its popularity vastly enhanced—all these are benefits. But had the attitude of those in authority been less intelligent and therefore less sympathetic, these benefits would have been far less than we can now fairly hope they may some day become.

On a previous occasion¹ we called attention to the difficulties under which the Trustees of the National Gallery are compelled to work for want of a free hand in the disposition of the money at their command. Particular bequests are attended by particular conditions, which sometimes place the Trustees in the strange situation of having money to spend, yet being unable to spend it on the urgent need of the moment. The National Gallery Fund, which seems likely to reap a large sum from the success of the Grafton Galleries Exhibition, will prove of greatest service to the nation, if it is reserved exclusively for the purchase of those great masterpieces which on their comparatively rare appearance in the market are either lost to us for want of a sufficiently large sum of public money, or secured by private enterprise at the cost of a panic, possibly a scandal, and certainly a dangerous subsequent reaction.

¹ BURLINGTON MAGAZINE, Vol. xv, p. 201 (July, 1909).

A Prospect of Help for the National Gallery

The interesting but less important works which there are more frequent opportunities of securing might be left to the endowments of the Gallery or to the National Art-Collections Fund, which has more than once been called out of its most useful sphere of action to raise huge sums for the rescue of national reputation and self-respect.

Not only reputation and self-respect, however, are tainted by the loss to the public collections of great masterpieces. In complete agreement with the tenour of

Sir Edgar Vincent's speech, it was maintained in these columns some years ago² that the possession of great works of art is a financial asset, and that money spent on their purchase is a sound investment. If the money produced by the National Loan Exhibition be reserved for the occasions when large sums are demanded at short notice for the purchase of indispensable masterpieces, its practical utility will be immensely greater than if it be frittered away on small purchases.

² BURLINGTON MAGAZINE, Vol. ix, p. 5 (April, 1906).

❧ THE BRITISH SCHOOL AT ATHENS ❧

THE annual meeting of the subscribers to the British School at Athens, held recently, was remarkable, not only for the address delivered by Professor Gilbert Murray, but as pointing an epoch in the history of the school. For four sessions Mr. Dawkins and his staff have been at work on the sanctuary of Orthia at Sparta. On the importance of these excavations and on the treasures of Greek art which they restored to the world we have dwelt at some length, with invaluable assistance from the School itself, on a previous occasion.¹ The work is now

See THE BURLINGTON MAGAZINE, Vol. xiv, p. 66 (Nov., 1908).

completed, and the British School at Athens may look back with satisfaction on a fine achievement, which has not only restored the goddess Orthia to her true position in the religion of Sparta, but has notably enlarged and corrected the world's knowledge of the art of Sparta. We learn from the managing committee's report that the site of Sparta itself hardly promises much further reward for investigation; but the activities of the School are many and widely scattered, and though some amount of experiment may be necessary before any new scheme of excavation is undertaken, the labours already in progress are more than sufficient to justify the generous support of the public.

ON A PORTRAIT OF ERASMUS BY HOLBEIN

BY SIDNEY COLVIN



HE small panel portrait of Erasmus by Holbein, here reproduced of the size of the original, was formerly in the collection of the great Earl of Arundel and passed later into that of the Greystoke branch of the Howard family, in whose hands it remained until purchased a few months ago by Mr. Pierpont Morgan. The reproduction is unluckily too dark and heavy to give a quite just idea of the picture, which is painted in a rich and full chord of colour,—black cloth, brown fur, clear and vigorous flesh tints, with a fine blue background turned greenish by the yellowing of the varnish. In the main the picture is in excellent condition, the only faults being that the varnish has cracked somewhat from dryness, especially in the background, and that one or two minute flakes have scaled off, bringing the paint with them, along the outline of the right cheek. The white label on the left of the head, inscribed *Erasmus Roterodamus*, is not original, having been added probably some time in the sixteenth century, when the picture was in the Arundel collection. It is painted to look as if fastened on with a pin and red wafers, in exactly the same style, and probably by the same hand, as the similar inscription on the famous portrait of the Duchess of Milan at the National Gallery.

The present portrait, unlike so many of Erasmus which pass under Holbein's name, is certainly by the master's own hand. The strong bony structure of the head, the masterly modelling of cheeks and chin under the grizzled stubble of a three or four days' beard (precisely as in the Thomas More in the Huth collection), the setting and keen expression of the eyes, with the firmness and subtlety of drawing in the lips and in the lines and muscles about the mouth, are far beyond the reach of any imitator; while the hairs escaping from under the cap are touched with an exquisite vitality and delicacy such as the master himself has hardly surpassed in the finest of his miniatures. The only signs of carelessness are in the hands. These are partly concealed, while so much as is shown of them lacks finish and articulation. The picture was twice engraved while it was in the Arundel collection in the sixteenth century, first by Lucas Vorsterman during his exile in England, and then by Andreas Stock, whose print is dated from The Hague, 1628. Vorsterman's print, of which we give a reproduction, is in reverse of the picture. Andreas Stock, who probably copied Vorsterman, reverses the design again, and so brings it back to the original direction.¹ These engravings have always been well-known, but the little picture itself, in its country house in a remote

¹ Many other seventeenth century engraved portraits of Erasmus, like the large ovals published severally by Vischer and by C. Koning, were founded on this print of Vorsterman.

part of Cumberland, had hitherto almost entirely escaped the attention of students (though it was exhibited among miniatures as No. 1,094 in the Tudor exhibition in 1890). One great Holbein authority, Dr. Woltmann, was so far mistaken as to suppose that Vorsterman had not worked from a separate original, but merely adapted his print from the well-known larger portrait of 1523 now at Longford Castle.² A tradition, probably accurate, says indeed that the Longford picture was formerly in the Arundel collection; but an ancient list of that collection mentions distinctly two separate portraits of Erasmus, and the second of these must evidently have been the small one which Vorsterman engraved and which we are now discussing. On part of its earlier history, before it came into Lord Arundel's hands, light is thrown by a very curious and interesting inscription on the back of the panel. This is written in a hand of not later date than 1530-50, and runs as follows:—

*Haunce Holbein me fecit
Johanne [s] Noryce me dedit
Edwardus Banyster me possidit (sic)*

'Haunce' is of course a customary way of spelling Hans, and Holbein is in English documents often called 'Mr. Haunce' *tout court*. John Norris, Norreys, Norice, or Noryce was a minor but very well-known personage at the courts of Henry VIII, Edward VI, and Queen Mary successively. He was the son and heir of Sir Edward Norris, of Bray and Yattendon in Berkshire, and elder brother to that Henry Norris who was so long one of Henry's closest friends, and a close friend and adherent also of Anne Boleyn, with whose tragic fate he was in the end involved. John Norris, escaping the snares that beset a courtier's life, continued to serve without disgrace as gentleman-usher to Henry VIII; succeeded after his brother's execution to his office of Keeper of the Park of Foly John at Windsor; was later appointed Controller of Windsor Castle; received grants of the priory of Ankerwyke in Buckinghamshire and of lands in that and other counties; and was appointed among the noblemen and gentlemen to accompany the King on the projected war in France in 1544. After the King's death he continued to serve as usher of the outer chamber to Edward VI, and under Queen Mary was promoted to be chief usher of the Privy Chamber. He died while still holding that office in 1564. The inscription above quoted makes clear that this successful courtier was at one time the owner of Holbein's small portrait of Erasmus, and that he gave it, at what date or under what special circumstances we cannot tell, to a friend named Edward Banister. This is a much obscurer name than Norris, but can be traced in the various

² A. Woltmann, 'Holbein und seine Zeit,' 2nd ed., Leipzig, 1874, Vol. i, p. 289.

On a Portrait of Erasmus by Holbein

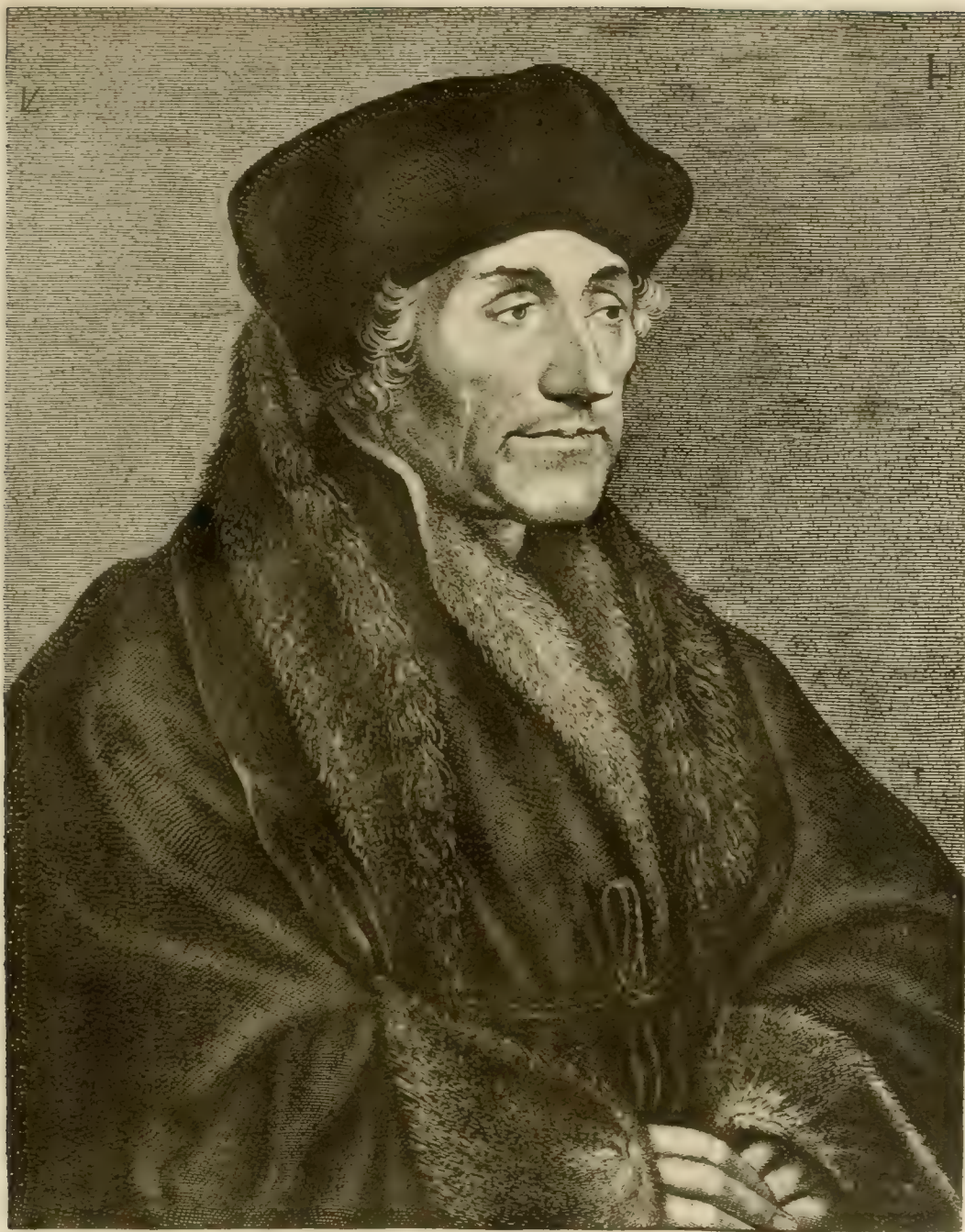
forms Banestre, Banester, Banaster, and Banyster in the records of Henry VIII's court. In 1526 Edward Banestre is mentioned in the list of gentlemen-ushers out of wages for the county of Hants. In 1539 'Mr. Banaster,' in all probability the same person, is cited without christian name as among the gentlemen of Hampshire who have to attend the court; a second time as among the gentlemen who are to go to Calais with the Lord Admiral to receive Anne of Cleves on her journey to England; and a third time as appointed to the new bodyguard of fifty spears. Later references to a Mr. Banaster who held for life the stewardship of the courts and keeping of the lands of the late monastery of Chertsey, and again to an Edward Banyster who was tenant of certain lands of the former monastery of Pollesworth in Warwickshire, may probably refer to different persons of the name. All that is clear is that Edward Banister, gentleman usher from Hampshire, received the present portrait in gift from John Norris and was the owner of it at the time when the inscription at the back, probably in Banister's own autograph, was written.

Interesting as this inscription is for the information it supplies as to the ownership of the portrait at a date not precisely fixed, but certainly not long after that of its actual painting, we are still left in the dark as to the circumstances which brought it to England and the relation which it bears to other portraits of Erasmus. That he sent two portraits of himself to this country in 1524 is well known from a preserved letter of his own written to Pirkheimer in June of that year. One of these portraits was intended as a present for Archbishop Warham; the recipient of the other is unknown. Both were partly intended to serve as an introduction to English patrons for Holbein, who was then projecting a visit to this country in search of employment. Thomas More must have seen one or both of them, and writes to Erasmus soon afterwards highly praising the painter, but fearing that he will not find so much patronage in England as he had been hoping. It is not probable that either of these two pictures was the little panel now under consideration. They have been usually identified, probably with justice, one with the fine half-length dated 1523 now at Longford Castle, the other with the smaller and not less admirable profile picture at the Louvre, which is known to have belonged to Charles I. Copies and repetitions of both of these portraits are not uncommon, as was natural considering the immense fame of the sitter. Our little Norris-Banister-Arundel-Greystoke-Morgan panel belongs to all appearance to a group of small portraits of the same sitter dating from five years later. After his first visit to England (1526-28) Holbein returned to Basel and stayed there till 1532. During the greater part of that time Erasmus,

alarmed by the violence of religious strife at Basel, made his home at Freiburg, a safer and quieter place of residence within the limits of the Empire. Thither, to his intense gratification, Holbein brought him in 1529 the famous drawing now at Basel for the portrait group of Thomas More and his family. In all likelihood Holbein used this occasion to make a new study of the great scholar's head. Documentary evidence of the fact that he painted a fresh portrait or portraits of him about this time exists in the shape of a correspondence between Goelenius, professor of theology at Louvain, and Johannes Dantiscus, bishop of Kulm and afterwards of Ermeland. Dantiscus had seen a portrait of Erasmus in the possession of Goelenius, and writes begging to have it copied by a painter of Malines. Goelenius with effusion sends him the original as a present. Dantiscus, evidently thinking this too much, returns the gift, saying by way of excuse, after he has enquired the date of the portrait, that it is not recent enough and he would rather have one of later date. To which Goelenius replies that he can do what he likes with Holbein, so intimate are they, and will bestir himself to get for his correspondent a portrait of Erasmus which he knows the master has quite recently painted.³ It has been conjectured that this is the small portrait bearing the date 1530 now in the Gallery at Parma. Supposing it to have been actually obtained for Dantiscus, so the conjecture runs, he would naturally have carried it later to his bishopric of Ermeland. Now Ermeland was thoroughly ravaged and plundered by the Swedes in the 'Thirty Years' War, and many of the public and private treasures of the province carried to Sweden. Later these are known to have become, in part at least, the property of Queen Christina, who, when she made her home in Italy in later life, carried her pictures with her and among them, it may well be, the Erasmus portrait now at Parma.

However this may be, the Parma portrait and that here reproduced are closely related. The Parma portrait shows more of the body and the whole of the hands, which lie upon an open book. Both show the sitter at almost exactly the same angle as the Longford portrait of 1523, with the same turn of head and body and identically the same details of black scholar's cap and black robe lined with brown fur and tied by a belt with a bow. The face in both shows the features of the 1523 portrait slightly thinned and sharpened, and with the folds and wrinkles slightly deepened and accentuated by time. There is a third portrait of apparently the same date at Basel, a small roundel painted on paper and showing the head and shoulders only, in exactly the same position as

³ See M. Curtze in *Beiblatt in der Zeitschrift für bildende Künste*, IX, p. 537 foll.; and remarks thereon in Woltmann, *op. cit.*, vol. ii, pp. 15, 16.



DESIDERIVS ERASMV ROTTERODAMVS.

Qui Patrie lumen qui nostri gloria fecit.

THOMAS HOWARDO, COMITI ARVNDIELÆ & SURREIIÆ, PRIMO ANGLIÆ COMITI, DOMINO HOWARDO
MALTRAVERS MOWBRAY, SEGRAVE, BREVS, CLVN, & OSESTRIÆ, COMITI MARESCALLO ANGLIÆ,
NOBILISSIMI PERISCCELIDIS SIVE GARTERY ORDINIS EQVITI & SERENISSIMO REGI
CAROLO MAGNÆ BRITANNIÆ FRANCIÆ & HIBERNIÆ REGI AB INTIMIS CONCILYIS, artium
omnium honoratissimum Mæcenatē maximo, hanc Erasmi effigiem amoris ergo humiliter Lucas
Vorsterman sculpsit D.D. Hansus Holbenius pinxit

Cur. Pr. R. R.

PORTRAIT OF ERASMUS, BY HANS HOLBLIN
ENGRAVED BY LUCAS VORSTERMAN

On a Portrait of Erasmus by Holbein

the other two. This has been supposed to be the original study from which the Parma picture was painted. If so, it would stand in a similar relation to our present example also. But of that relation I cannot feel sure. Mr. Pierpont Morgan's panel is certainly the finest of the three small paintings; the head both firmer in structure (especially about the jaws) and more vivid in expression than in the Parma picture, the execution subtler and more exquisitely finished than in the Basel roundel. It is to be noted moreover that the Basel head shows a distinct break in the line of the nose, with a sharp projection of its lower end: whereas in the Pierpont Morgan and Parma panels the line of the nose is quite continuous to its delicate point, herein agreeing with the earlier Longford and Paris pictures. The whole subject deserves renewed study by specialists. It is complicated by the number of school copies and repetitions of nearly similar type which exist. Among them is the well-known portrait at Windsor Castle painted by Georg Pencz and signed with his monogram and the date 1537. This is a direct enlargement, done in the year following Erasmus' death, either from the Pierpont Morgan panel itself or from some replica or repetition of it. Pencz, while weakening by his own want of artistic power the whole structure and expression of the head, does not fail to reproduce even the peculiar patch of darkened skin between the left cheek-bone and the ear which is very noticeable in the original, and somewhat less so in our reproduction of it.

It should be added that if the inscription at the foot of the engraving done by Andreas Stock in

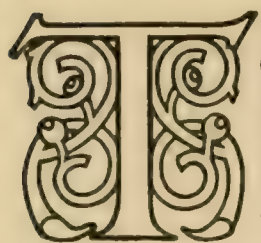
1628 could be regarded as having authority, it would add something explicit to the history and the interest of our picture. The inscription has it that this was the portrait which Erasmus himself, in a letter to More, declared that he liked much better than that Dürer had done of him previously.³ As is well known, Dürer had drawn Erasmus twice on his Netherlands journey in 1521, and engraved his head from memory, perhaps helped by one of these drawings, in 1526. Erasmus in writing to Pirkheimer says good-naturedly of the engraving that it is not like him, but no wonder, considering how the five years had changed him. Nor is this his only expression of dissatisfaction with the likeness. But nowhere in his published letters, either to More or any other correspondent, can I find that he expresses his preference for any particular likeness of himself by Holbein to that done by Dürer; so that we must conclude the statement at foot of the print to have been made from hearsay or general impression and not to count as exact evidence. As to the manner in which our little picture may have come to England, it is quite probable that Holbein brought it with him to this country, where Erasmus had been so much loved and admired, when he came back from Basel in 1532, and that he sold or perhaps presented it to John Norris, whose position at Court was quite strong enough to make him a useful friend.

³ *Ad Ectypum Johannis Holbeini Pictoris artificiosissimi, quod ipsius Erasmi testimonio ad Thomam Morum Angliae cancellarium percripto, longe sibi similis fuit, quam quod ab Alberto Dürero ante depictum fuerat.*

Desiderii Erasmi Epistolae, ed. Leclerc, Leyden, 1703, p. 944, letter DCCCCXXVII.

'THE SCHOOL OF GIORGIONE' AT THE GRAFTON GALLERIES

BY C. J. HOLMES



HE Prefatory Note to the Catalogue of the National Loan Exhibition, in returning thanks to the owners who have generously contributed and to those who have organized the show, does them no more than justice, for the collection is a thing of incomparable interest, containing almost nothing which does not deserve careful attention. Nattier may look no more than his real self in the company of Watteau and Tiepolo; a school piece here and there may be no more than a controversial problem for professional critics; but the bulk of the show is made up of acknowledged masterpieces, reaching an average level of excellence which no public collection, however carefully chosen, has hitherto maintained. For once minor painters have been banished ruthlessly, if not quite completely. The eye passes undisturbed from one good picture to another, without that distraction which comes of massing small things with great, which is the bane of all ordinary gatherings of works of art. Any picture which can hang in such company as that found in the Grafton Galleries, without discredit, must be more than a fine thing of its order, it must belong to a fine order of things.

Italy (one might almost say Venice) undeniably holds the first place in this superb assembly, yet France is represented as she has never been represented before in this country, except at Hertford House and perhaps at the British Museum. The Netherlands come next with a group of masterpieces by Rubens and Van Dyck, Rembrandt and Hals and Vermeer. Three or four perfect works by Reynolds, with some little known examples of Gainsborough, worthily support our credit; while the Spanish section, though it contains no large Velazquez of the master's maturity, is of wonderful interest.

The centre gallery containing the Italian pictures is the one which claims our chief attention, and here the Venetian pictures of the epoch of Giorgione will be the chief centre of discussion, from their extraordinary importance, their beauty and the difficult questions they challenge.

We cross the borderland between the older art of Venice as represented by Mr. Benson's *St. Jerome* (78) and Mr. Lewis Harcourt's *Doge* (90), when we come to Sir Kenneth Muir Mackenzie's *Christ in Galilee* (89), attributed to Girolamo dai Libri. This recalls the two panels belonging to Sir Martin Conway, which have sometimes been thought to be early works by Giorgione himself (see *THE BURLINGTON MAGAZINE*, VI, pp. 156-161). With Mr. Benson's *Holy Family* (81), we come still nearer to the master, although this with Lord

Allendale's *Adoration*, with its Vienna variant, and the glowing little panel of *The Epiphany* in the National Gallery (1160) seems to form a distinct group, possessing common characteristics, which make possible the hypothesis that we have here the work of some very gifted associate of Giorgione who died young. Of the group the National Gallery panel shows the most direct connexion with Giorgione; while Mr. Benson's work, with its exquisite coolness of colour, its deliberate largeness of design, and its roundness of modelling, suggests Catena, to whom earlier criticism has positively assigned it, and a date perhaps a few years subsequent to Giorgione's death. If, as Mr. Roger Fry has suggested,¹ there is reason for including the Kingston Lacy picture among Catena's works, the slender chain of connexion would be greatly strengthened.

The large and glowing picture, *The Adulteress brought before Christ*, from the Glasgow Gallery (85), offers a still more formidable problem. If we accept the famous *Fête Champêtre* of the Louvre, as the one known example of Giorgione's style at the very end of his too brief career, it is just possible to regard the Glasgow picture as a penultimate achievement: an experiment in transition from the thin transparent workmanship of all his earlier productions, to the full and, in places, loaded pigment of that last ripe masterpiece. So much the overpowering richness of the canvas would suggest at first sight. But prolonged examination leads to doubt. The defects of the design, real and alleged, are not insuperable obstacles. Giorgione's temper was above all things passionately experimental, and in all but his simplest designs there is an element of accident which we do not find in the more deliberate art of Titian. Assuming this work to be by the older master and to date from two or three years before his death, the creation of this elaborate and closely set composition is an extraordinary inventive feat, to which nothing previously achieved in Venetian art could serve as a half-way house. To those coming after such an epoch of invention the development may seem simple enough. The inventor himself has no easy task, and his success is finally achieved only at the cost of a series of apparent failures. Every artist who has developed at all has produced works of transition, which, however interesting to students, do not count among his most complete performances, and there is no logical reason why Giorgione, the most unpremeditated of innovators, should be discussed as if he were exempt from the common frailty.

The creative element in the design, then, may be assigned to Giorgione: the figure of the Saviour, perhaps its weakest feature, closely

¹ *BURLINGTON MAGAZINE*, Vol. xvi, p. 6 (October, 1909).

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resembling that of the judge in the Chatsworth drawing of *The Martyrdom of a Saint*.² But when we come to the details of the execution we find in many passages a fierceness of colour, a roughness of touch, and a lack of that refinement of mind which are pre-eminently his. The lumpy figure to the spectator's extreme left, for example, cannot conceivably be from Giorgione's hand. Whatever allowance we make for repaints, much of the work is too hot, too coarse, too heavy for one whose workmanship like his temperament was never insensitive. The colour and the touch of Cariani force themselves irresistibly upon the memory, though the variant of the composition in the Bergamo Gallery ascribed to him is harder, cruder and in every way inferior. Yet the delightful plants in the centre of the foreground, the figures of the Saviour and the old man to His left, and the tender landscape behind are as characteristic of Giorgione as they would be impossible for Cariani.

The one hypothesis which seems to fit these conflicting conditions is that of a design by Giorgione, not necessarily later than about 1505, put in hand by the master himself, but laid aside like so many others after the practical completion of the central figures and the background. Upon his death in 1510 the canvas in its unfinished state comes into Cariani's studio: and the Bergamo version is produced, perhaps half experimentally, while Cariani is planning the completion of Giorgione's handiwork. Dissatisfied with the effect, Cariani in his final recension attempts to concentrate the design by cutting down the canvas on the right, by painting over the leg of the figure thus omitted where it showed in front of the woman's skirt, and by forcing the colour with lavish glazes to stand the test of juxtaposition to the passages executed some years before by Giorgione himself.

The faults of the picture are perhaps somewhat unfairly accentuated by the company in which it now hangs. Immediately to the left is placed the *Portrait of a Man* (84) from Temple Newsam—a masterpiece of jewel-like perfection, which would have a place of honour in the proudest gallery of the world. Though attributed to Giorgione and thoroughly in that master's spirit, there can be little doubt that the older attribution to Titian is the true one. A certain solidity of substance, and the deliberate science with which the head is modelled and the dress is painted, point conclusively to the younger master, and to a date of about 1509, when the living Giorgione was an influence ever present in Titian's mind. The grateful thanks of every visitor to the gallery are due to the owner of this incomparable work, and the fact that the corresponding portrait (86) on the other side of the Glasgow picture is not

wholly extinguished by a comparison, is a striking proof of the felicity of Sir Hugh Lane's judgment. His picture is obviously later in style than that from Temple Newsam; it has not the same intensity, the same solidity, the same richness; it appears a sort of generalisation of Titian's qualities. But if we compare such critical passages as the painting of the eyes, the nose, and the glove with the Temple Newsam picture, we find the treatment practically identical, though the research is less precise, the touch less crisp, the condition less perfect. The painting of the fur and other parts of the dress confirms the impression. Sir Julius Wernher's stately *Giacomo Doria* (59), in the Large Gallery, worthily represents Titian's power at a still later date. Next to it hangs the *Portrait of Giovanni Onigo* (60), a recent addition to the Cook collection, obviously based on the famous portrait by Giorgione at Buda-Pesth, and coming nearer to the master himself than the majority of the pictures which bear his name. Yet the somewhat hard, dry workmanship is certainly not Giorgione's, and in default of more exact knowledge, we may be content with the verdict of the most distinguished English critic of the Venetian school, who gives the work to Bernardo Licinio. Lord Lansdowne's *Rustic Concert* (92) next deserves consideration. As those acquainted with the panel in Mr. Claude Phillips's collection will recognize, this is a work by Palma in his most hasty and careless mood, the unusual treatment of the tree trunks in both being enough to prove an identical authorship, although the loose drawing of the women's heads in this *Rustic Concert* might cause a momentary doubt.

The immense variety of achievement with which Giorgione's name grew to be associated in the course of three and a half centuries made him a conspicuous target the moment that close study took the place of indiscriminate hero-worship. His first serious critics, as was natural in the hour of reaction, reduced his authentic work almost to vanishing point. Gradually it came to be seen that the process of destruction had gone too far, and that the number of paintings indubitably connected with Giorgione was considerable. To attribute the whole of this large group to the master was a natural step, and Professor Justi, in his recent book, has in that respect only corroborated the theory advanced long ago by Mr. Herbert Cook.

The theory has done valuable service in grouping round Giorgione the pictures, all over the world, which show his direct influence; but from the painter's point of view the works thus collected show evidence of different authors, different periods, and different schools of painting. To trace these variants to their several beginnings is the task of future criticism, and I have ventured

² Reproduced by Morelli, 'Italian Painters,' Vol. II, p. 225.

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to publish these hasty notes only because they bear upon one point on which Giorgione's recent biographers have not, perhaps, laid sufficient stress.

We know that there existed at Giorgione's death certain unfinished canvases which were afterwards completed by other hands. The share of Titian in the Dresden *Venus* will explain such differences of style as we note in the Pitti *Concert* and the Darnley *Ariosto*. Slighter and less interesting beginnings by Giorgione may surely have passed

into the possession of minor admirers like Cariani, Catena and Sebastian del Piombo, and have issued from their hands, as the Glasgow picture, the National Gallery *Epiphany* and the Louvre *Holy Family*? From such points of positive fusion with the master's own work, the individual talents of the little group around Giorgione developed; the influence of his inspiration gradually lessening as the distance from him increased. On no other hypothesis can the 'School of Giorgione' be so simply explained.

WARES OF THE SUNG AND YUAN DYNASTIES—V¹

CHÜN-YAO AND YUAN-TZ'Ū. BY R. L. HOBSON



CHINESE writers trace the first appearance of Chün-yao to the beginning of the Sung dynasty (960 A.D.), and derive its name from the parent factory at Chün-chou or Chün-tai (the modern Yü-chou), in the district of K'ai-fêng-fu, Honan. It seems to have found less favour with the Sung connoisseurs than the wares described in our previous articles, and for two reasons: the body was thick and inclined to coarseness of grain, and the shapes did not follow so rigidly the bronze forms which were *de rigueur* among men of taste at that time. At a later date, however, these unconsidered trifles were eagerly collected, and even in the sixteenth century certain kinds of Chün vases were sufficiently appreciated to supply four illustrations in Hsiang's eclectic album. To the Western eye, indeed, even the less-prized varieties of this ware are exceedingly attractive, thanks to their exquisite glaze colours. They have, moreover, the advantage of being still extant in appreciable numbers, so that a general description of the ware from known examples is not a difficult task, though it would tax the most graphic pen to do justice to some of the finer glazes. Among the fragments collected by the late Dr. Bushell from diggings at Peking there are some undoubted specimens of Chün ware.² The body of these, though close-grained, is thick and roughly finished (No. 10); but the glazes are indescribably rich, and glow with every variety of hue which that Protean medium, copper oxide, is capable of infusing. Opaque grey-green, pale and dark lavender, turquoise, dove colour, bluish grey and purple crimson, they are laid on with a lavish

hand;³ and, though thin enough on the upper edges of the vessel to be translucent, they acquire depth both of substance and colour as they flow thickly down the sides until, grown too sluggish for further movement, they stop in a billowy line often before the base is reached. The colour of the glaze, like its surface, is rarely flat, but rather streaked or mottled, sometimes with lines as fine as hair, sometimes with well-marked dappling,⁴ or again with rich flame-like splashes of variegated tints. It is generally crazed or cracked more or less, and full of pin-holes and bubbles, to which, not less than to its great depth, is due much of its opalescent softness. A section of this glaze will show many colours in its stratification, but blue and crimson are nearly always in evidence, and that even when the surface has assumed a more complex colour; and so it happens that here and there the blue within shows through the glaze like the steely streaks in a tongue of flame.⁵ Another charming accident to which these glazes are liable is the sudden appearance of a patch of darker colour, generally crimson or purple, forcing its way to the surface, and challenging the surrounding tones with a defiant contrast.

It is practically certain that the Sung potter had little or no control over the capricious copper-oxide from which he derived most of these delightful effects. In fact, his ideal would seem to have been an even tint, and when this was attained his ware was voted a success; but the result was more

¹ One fragment, with lavender-tinted turquoise glaze of almost voluptuous beauty, shows in the thickest part as much as $\frac{3}{4}$ inch of glaze.

² This is, perhaps, the *t'u-ssü* pattern mentioned in the Liu-ch'ing-jih-cha. 'It shows in gradual shades the brilliant effects of all colours, very prominently the *t'u-ssü* pattern and the *ch'ing* colour of a blazing flame.' Capt. Brinkley (*Oriental Series*, Vol. ix, p. 54) explains this difficult phrase as referring to the green and white mottling on the leaf of the dodder (*t'u-ssü*). See also Hirth, 'Ancient Porcelain,' p. 16.

³ This is Capt. Brinkley's explanation of the 'ch'ing colour of a blazing flame' quoted in the last note.

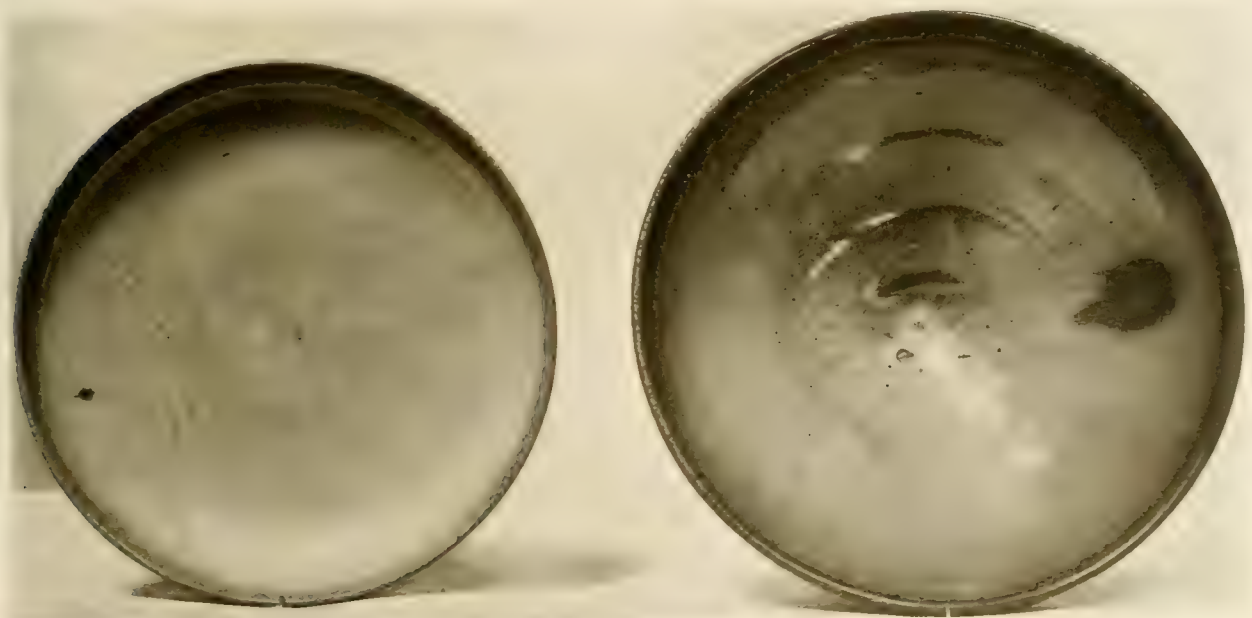
¹ For the previous articles see BURLINGTON MAGAZINE, Vol. xv, pp. 18, 82, 160, 297 (April, May, June and August, 1909).

² Besides a number of Yuan wares (Yuan-tz'ü), the direct descendants of the Chün-yao and scarcely distinguishable from it. They are now in the British Museum.



2 1 3

1. VASE WITH CLAIR-DE-LUNE GLAZE SPLASHED WITH BLOOD-RED; RED BODY. CH'UN-YAO OF THE SONG PERIOD. H. 10 $\frac{1}{4}$ IN. 2. BOWL WITH EVEN CLAIR-DE-LUNE GLAZE ON A HARD RED BODY. CH'UN-YAO OF THE SONG PERIOD. D. 7 $\frac{1}{2}$ IN. 3. BOWL WITH DOVE-COLOURED GLAZE ON A WHITISH PORCELLANOUS BODY, CRACKLED AND SPLASHED WITH PATCHES OF DARKER TONE. CH'UN-YAO OR YUAN-TZ'U. D. 7 $\frac{1}{4}$ IN. ALL IN THE BRITISH MUSEUM



5 4

4. BOWL OF SOFT BRICK-RED POTTERY WITH STREAKY LAVENDER GLAZE SPLASHED WITH CRIMSON. YUAN-TZ'U. D. 8 IN. 5. SAUCER DISH WITH RICH CLAIR-DE-LUNE GLAZE, WHITE PORCELLANOUS BODY. PROBABLY CHUN-YAO OF THE SONG PERIOD. D. 7 $\frac{1}{4}$ IN. BOTH IN THE BRITISH MUSEUM



6. BOWL OF RED WARE WITH STREAKY LAVENDER GLAZE, SONG OR
YUAN PERIOD, D. 5 IN. IN THE HERZOGLICHES MUSEUM, GÖTTA



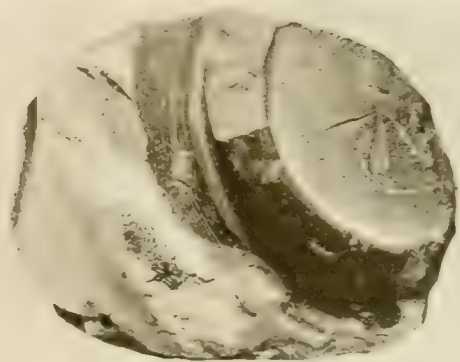
7. DEEP BOWL OF RED WARE WITH FINE CLAIR DE LUNE GLAZE, CH'UN YAO
OF THE YUAN PERIOD, H. $6\frac{1}{2}$ IN. IN THE HERZOGLICHES MUSEUM, GÖTTA



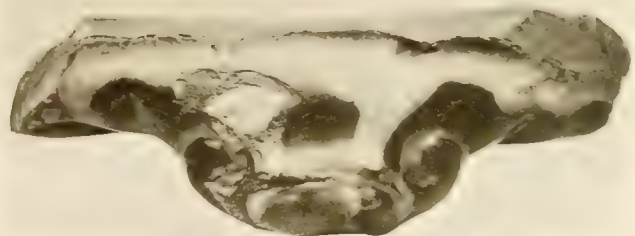
8. VASE WITH DOVE-COLOURED GLAZE ON A COARSE REDDISH-BROWN BODY. CH'ŪN-YAO, OR YUAN-TZ'U, FROM SHANSI. D. $7\frac{1}{2}$ IN. IN THE BRITISH MUSEUM



9. VASE WITH THICK CRACKLED CLAIR-DE-LUNE GLAZE ON A HARD RED BODY. DRAGON IN RELIEF. BLOOD-RED SPOT ON THE SHOULDER. CH'ŪN-YAO OF THE SUNG PERIOD. MARK INCISED, THE NUMERAL CH'I (SEVEN). H. $9\frac{3}{4}$ IN. IN THE VICTORIA AND ALBERT MUSEUM



10



11

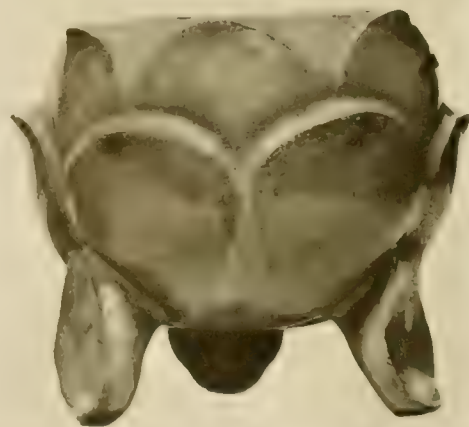
10. FRAGMENT OF A BOWL WITH THICK CLAIR-DE-LUNE GLAZE, SHOWING THE COARSE REDDISH-BROWN WARE AND THE FORM OF THE FOOT. SUNG OR YUAN PERIOD. 11. FOOT OF A BULB-BOWL WITH FLAMBÉ GLAZE ON A DARK REDDISH-BROWN BODY. CH'ŪN-YAO OF THE SUNG PERIOD. BOTH IN THE PESHIEU COLLECTION, BRITISH MUSEUM



12. TRIPOD VASE WITH "PEUM-COLOURED BLUE" GLAZE. CH'EN-YAO OF THE S'UNG PERIOD. H. 2½ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM



13. VASE WITH DARK STREAKY BLUE AND CRIMSON GLAZE ON A THIN REDDISH BODY. PERHAPS ONE OF THE "GLAZES OF OIL" MADE AT YI-HSING IN THE 10TH CENTURY. H. 5½ IN. IN THE SALTING COLLECTION, VICTORIA AND ALBERT MUSEUM



14. AKEBONO VASE WITH CLAIR-DE-LUNE GLAZE ON A RED BODY, SPLASHED WITH RUSTY EGG. PROBABLY A CANTON COPY OF CH'EN-YAO. H. 7½ IN. 15. INCENSE VASE OF JAPANESE MAKE TOTALLY WITH CLAIR-DE-LUNE GLAZE. H. 3½ IN. BOTH IN THE BRITISH MUSEUM

Wares of the Sung and Yuan Dynasties

often a motley coat of three or four colours—green, blue, crimson and coffee-brown—which earned for his glaze from the more captious of his contemporaries such mocking descriptions as 'pig's liver,' 'mule's liver and horse's lungs,' 'mucus,' and the like. The value of these flambé effects was better understood some centuries later, and what had been an accident in Sung times became a serious preoccupation to the potters of the Yung-chêng and Ch'ien-lung periods. The list⁶ of Chün glazes copied from old Sung specimens in the imperial factory at Ching-tê-chên (about the year 1730) includes no less than nine varieties: (1) rose crimson, (2) pyrus-japonica pink, (3) aubergine purple, (4) plum-coloured blue, (5) mule's liver mingled with horse's lung, (6) dark purple, (7) rice-coloured,⁷ (8) sky blue (t'ien-lan), (9) furnace-transmutations or flambés.

The relative merits of these varieties are subjects of discussion among Chinese writers. One⁸ gives the palm to vermilion red, bright onion-ch'ing and aubergine purple; the first being most esteemed when of the tint of rouge, the second when resembling onion-sprouts or kingfisher's plumage, and the third when dark as ink, all being pure without the least change of colour. Another, the celebrated Hsiang Yuan-p'ien, held that vermilion red and aubergine purple were unsurpassed among Chün glazes, while 'clair de lune' and 'pale green' were relatively inferior; and of the four examples figured in his Album, three are deep aubergine (one compared to 'bull-rush heads in autumn'), and the fourth is dark purple streaked with brown, a rather tame specimen of the 'mule's liver and horse's lung' flambés. The nature of the body of the ware is not indicated by Hsiang, but the illustrations show us finely built and neatly modelled vases, with a purple glaze-colour that could only have been obtained from cobaltiferous manganese, smooth and even, and, in one case, translucent enough to show the carved ornament beneath. Like Hsiang's purple Ting, these aubergine Chün glazes are unknown to the Western world. Nearest to this aubergine purple is the 'plum-coloured blue' which seems to have derived its colour from the same mineral. The only specimen⁹ I know which illustrates this variety of Chün

glaze is the little tripod incense-vase (No. 12). It is made of a coarse porcelain with thick, bubbled, dark-purplish glaze, almost black but with a violet glow on the shoulder like the bloom on a ripe purple plum. The red Chün glazes are not unknown. In the Walters Collection is a handsome flower pot¹⁰ of dense stoneware of yellowish tint and thick glaze, bluish grey flecked with purple and crimson spots: its companion piece is still more thickly flecked with crimson. This crimson flecking sometimes completely masters the other elements in the glaze and forms a brilliant coat rivalling the finest sang-de-bœuf red. The pyrus-japonica pink is only familiar to me from later imitations,¹¹ where it plays a leading part in a rich flambé of fugitive green, bluish grey, crimson and coffee brown.

The nearest approach to a 'sky blue' colour is seen in certain shades of the clair-de-lune glazes when the blue or turquoise element is strongly developed. Such is the tint of the celebrated vase (No. 1) in the British Museum which shows the fortuitous red markings, the steely blue flashes and the thick opalescent glaze to perfection.¹²

The only marks recorded on Chün-yao are the numerals from one to nine, generally engraved; and Hsiang speaks of the numeral *wu* (five) on one of the examples in his Album as 'evidence that it is, without any doubt, really a Chün-chou piece.' It is interesting to note that No. 9 is engraved with the numeral *ch'i* (seven) under the base.¹³

The Yuan-tz'ü (Yuan dynasty ware) has been grouped with the Chün-yao because it is clearly a continuation of the same species and cannot be distinguished from the original Chün with any degree of certainty. The term, however, is generally applied to certain strong, heavy bowls and dishes made during the Yuan dynasty, and endowed with thick opalescent clair-de-lune glazes of the Chün type. (See Nos. 3-6.)

The body of these varies from comparatively soft earthenware, sometimes little finer than a red brick,¹⁴ to a hard white ware worthy of the name of porcelain. The shape of these bowls, and it may be added of Sung bowls in general, closely resembles the Polynesian Khava bowls which are formed of half a cocoanut, and which, curiously enough, acquire in use a patina not

⁶ Bushell, 'Oriental Ceramic Art,' p. 370.

⁷ *Mi-sê*, *lit.* the colour of husked rice. Dr. Bushell, however, in his introduction to Hsiang's Album, adopted the new rendering 'millet-coloured,' implying a yellow tinge. There is a saucer in the British Museum (formerly in the Bushell coll.) with a greenish cream-coloured glaze, almost yellow; but it is only fair to say in favour of the old rendering 'rice-coloured' that the word *mi*, according to the dictionaries, is scarcely ever used in any other sense than 'rice,' and when used for 'millet' is accompanied by such qualifying words as *hsiao* (small) and *hsia* (bitter). The expression *mi-sê* is applied to other ware, such as Ko yao, and the sense 'rice-coloured' in that context was accepted by Dr. Bushell.

⁸ Author of the Po-wu-yao-lan. See Bushell, 'O. C. A.,' p. 157.

⁹ There is no certainty that this piece is as old as the Sung dynasty.

¹⁰ Figured in colour and described in Dr. Bushell's Catalogue, pl. xciv.

¹¹ E.g., two excellent bulb-bowls in the British Museum, one marked Yung-chêng and the other with the numeral *êrh* (two) which proclaims its intention, numerals being used as marks in Chün wares. The last four colours may be seen on the foot of a bulb-bowl of genuine Chün-yao (No. 11).

¹² The body of this vase is a red stoneware of fine grain. The vase is figured in colour by E. Dillon, 'Porcelain,' pl. ix. It is practically the same ware as the so-called Kuan vase figured by Cosmo-Monkhouse, 'Chinese Porcelain,' pl. i.

¹³ Bushell 'O.C.A.,' p. 151, describes a small water pot in the Walters Collection as marked with the numeral *san* (three).

¹⁴ The Po-wu-yao-lan speaks of coarse kinds of Chün ware having a paste composed of yellow sand: so that the coarseness of body does not serve to distinguish Chün-yao and Yuan-tz'ü.

Wares of the Sung and Yuan Dynasties

unlike some of the Chinese glaze effects. Examples of Yuan-tz'ü are not excessively rare, in spite of their age, for their strength and thickness, like that of old celadon, has stood them in good stead. But if genuine examples of Chün-yao and Yuan-tz'ü are still procurable, imitations, wonderfully exact, are far more frequent. Nor are these all modern. The Po-wu-yao-lan (printed 1621-27 A.D.) states that 'the new pieces made at the present day are all fabricated out of Yi-hsing clay, so that, although the glaze is somewhat similar to the old and the work as well finished, they will not resist wear and tear.' Yi-hsing is the place where the familiar red and buff stoneware 'buccaro' teapots were and are still made. Unfortunately a red body was also used for Kuan and Chün-chou wares, so that the colour of the clay will help us little; but the texture of the ware will assist in many cases, and the non-resistance to wear and tear at once recalls such excellent copies as No. 14, which has a red body and pale crackled lavender glaze, with a tendency to scale off and leave bare patches on the rim and prominent parts. The glaze on these pieces is opaque and drier than on the originals, and it does not flow away from the mouth or allow the brown paste to shine through. So good, indeed, were the glazes of Ou, a Yi-hsing potter of Ming times, that two varieties (one with red markings and the other with blue) were thought worthy of imitation at the imperial factories in the reign of Yung-

chêng.¹⁵ The Chinese authority for this describes the modern¹⁶ 'Chün glaze of the muffle stove' as having a colour 'between that of the Canton pottery ware and that of the enamel of the Yi-hsing stoneware; and it excels these in the marks and the changing tints of the flowing drops.'¹⁷ So that the would-be possessor of a specimen of mottled Chün ware must take into consideration not only the eighteenth century copies made at Ching-tê-chên which will be readily recognized by their fine porcelain body and neat finish, but the sixteenth and seventeenth century Yi-hsing copies and the Canton stoneware which dates back further still. To these must be added Japanese copies made during the last three centuries (some quite modern) which have been made at Hagi, Akahada and Seto. A specimen of Hagi ware with crackled paint-like glazes of pale lavender colour flushing with purple tinges is figured on plate IV (No. 15) to point the moral. It is a formidable array of obstacles, but the collector, if he fails to surmount them, can console himself that good examples of these imitative wares are well worth securing for their own sake.

¹⁵ See Bushell, 'O. C. A.', p. 374. Ou was the Ngeu of Julien (p. 25), whose ware is described as resembling Ko-yao in crackle and Kuan-yao and Chün-yao in colour. Five other Yi-hsing potters are mentioned by Julien as making vases of the Ou species; but this may refer only to his 'buccaro' wares.

¹⁶ *I.e.*, c. 1730 A.D. (see Bushell, p. 374).

¹⁷ This is the so-called 'robin's egg' glaze, which Dr. Bushell describes as having greenish blue dappling and flecking on a reddish ground, the green being subordinate to the blue

A RECENT CRITICISM OF BLAKE

BY ROBERT ROSS

IF Catherine Blake were permitted to revisit the glimpses of the moon in order to find her husband's bones at Bunhill Fields, her task, unlike that of the goddess Isis, would be easier than a reconstruction of her husband's scattered identity. It is satisfactory to think that Blake would have enjoyed this state of affairs, if he were allowed to hear of it, because he would have discovered a profound symbol in the differences of his commentators, while no one would have resented more than he the attempts of any national Art-Collections Fund to stay the tide of his Prophetic Books ebbing to America. Though Mr. de Sélincourt¹ denies him (we think wrongly) any sense of humour, it is possible to think of the petulant epigram with which some of the interpreters might have been gibbeted. With the exception of Gilchrist, still the canon for students, nearly all the writers on Blake have hitherto treated him as

a mirror in which they have sought their own anticipated reflexion, or at all events a mirror before which they could indulge in diverting literary contortions. Mr. Swinburne was the first to try the 'All Hallow E'en' experiment. With Gilchrist for a candle he entered fearlessly the darkened room. He saw, or thought he saw, in the glass a mid-Victorian of the eighteenth century, an eloquent atheist of the sixties, with an exaggerated opinion of second-rate Elizabethan poets: he saw Victor Hugo and Shelley and a great many other things. But he obviously never saw William Blake; or let us say that the actuality of the apparition is disputable. His delightful study is more obscure than the most abstruse of Blake's own Prophetic Books. Mr. W. B. Yeats a good many years later rushed the mysterious chamber on the threshold of which angels had stumbled; but without bruising his shins. He was equipped with all the jaeger armour of the cabbalists. Mr. Ellis held the lantern. Both critics were very scornful about Swinburne and the Rossettis, whose pioneer polar researches they discounted and discredited. And then they looked in the mirror and saw a combination of an

¹ 'William Blake.' By Basil de Sélincourt. Duckworth. 7s. 6d. net.

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Irish poet and an American medium of the type you meet in the novels of Tourgeniev. Mr. Arthur Symons did one good service in exploding an Irish origin for the author of 'Songs of Innocence.' In acknowledging the scholarly care with which Mr. Symons approached his materials, it would be gracious to suggest that he at least had been caught up to the seventh heaven; but an observation quoted by Mr. de Sélincourt (on page 71) warns us that even to him Blake's message 'has never been made clear.' 'When Blake spoke the first word of the nineteenth century, there was no one to hear it,' says Mr. Arthur Symons, who, stepping deftly over the *débris* of Messrs. Ellis and Yeats, only sees in Blake a predecessor of the rather languid English school of symbolists—that school which mistook ten years of the late Queen's reign for the whole nineteenth century. In fact Mr. Symons too, sought and found his own reflexion—a remarkable self-cultured personality with keen perceptions and high poetic gifts, remote and unrelated to the immediate life around it. The painter of the *Spiritual Form of Pitt guiding Behemoth* and the *Spiritual Form of Nelson guiding Leviathan* was obviously concerned not 'in emancipation from reality through the shaping spirit of imagination,' but in spiritualizing reality, in capturing the rapture of commonplace for poetry, in visualizing, through the limited mediums of form and colour, a philosophy which can only be rendered (and then imperfectly) by language. It sounds a terribly Philistine thing to say, but there is little doubt that Blake would have hardly slipped into temporary oblivion if he had been better educated, either as an artist or a man of letters. We should have lost something of course. Cambridge would have anaestheticized his genius. Oxford would have sapped his manhood. Yet it must be confessed that perhaps the greatest artistic and philosophic genius of the English eighteenth century can never occupy his thrones in the temples of art and literature because he was never sufficiently equipped to prove his titles. No one has really deciphered those hieroglyphs so imperfectly and sometimes exquisitely wrought. The real wonder is that anyone as inarticulate should have found the many contemporary admirers he did. The circumstance of his unintelligibility has naturally endeared him to solvers of literary and artistic acrostics. Just as every religious community finds its own Yale key to the 'Revelations,' every poet or artist may find his apology in the apocalypse of William Blake. They should be careful not to confuse apocrypha with apocalypse. Too many enthusiasts have suggested that Blake was a kind of snark, 'ages ahead of the fashion'; whereas he was simply the greatest mind which attached itself to a movement of which Chatterton, Horace Walpole, Beckford and Percy were component parts. It was Mr. Sturge Moore, we

believe, who pointed out that Blake's Gothic proclivities were really a symptom of the age—the age of Strawberry Hill and Fonthill, and of what is known as churchwarden gothic. It does not deprive him of the distinction that he was much nearer an understanding of mediaevalism than more learned contemporaries. His *Canterbury Pilgrims* is a brilliant guess. Just as Botticelli's *Birth of Venus* tells us more of the Greek idea than Bohn's cribs to the classics, Blake's interpretation of Chaucer was far more advanced, more illuminating than Tyrwhitt. The suggestion of Mr. Symons that there was no one to hear Blake's messages is nonsense. The man, the artist, and the poet were deeply appreciated by such different critics as Lamb, Flaxman, Wordsworth, Varley, and Linnell, to name only a few. We find connoisseurs like Sir Thomas Lawrence and Beckford among the subscribers to his books: even the Royal Family offered him a situation as drawing master! Perhaps in regard to the 'message' of his philosophy Mr. Symons is right; there were no philosophers in England to understand it. And we cannot understand it now for a similar reason. The brilliant flashes of thought in language, line, or colour, the daring aphorisms are improved by isolation from their context; they are not the keystones of a mental architecture. Blake died in 1827; and the succeeding generation which neglected him, it must be remembered, neglected Shelley and Keats. The pleasure-loving Byronic materialistic society of the Regency, the practical machine-loving early Victorians were engaged by other interests, not so attractive, but no less essential than the nebulous message, if message there was, of William Blake. 'Messages,' said Mr. Charles Whibley the other day, 'have a habit of dying;' and that of Blake, whatever it may have been, is probably dead along with the rest. The intellectual apparatus with which he was endowed was probably the rarest that has ever been vouchsafed to an English artist or poet. He was either too uneducated, or too mad, or too unskilful to make the apparatus work. His limited powers of expression paralyzed alike his genius, his art and his reputation.

From a somewhat different point of view Mr. Basil de Sélincourt has realized all this. Since Gilchrist's 'Life' this is the first study of William Blake that can be regarded as a serious interpretative estimate of the mystic artist, the lyric poet, the unintelligible philosopher. The only possible objection to be urged against the book as an art publication is obviated by an explanatory note on page 345. Here we learn the reason of the inadequate illustrations. Owners of originals have refused assistance or promised the rights of reproduction to others. We cannot help thinking that, had the collectors any idea of Mr. de Sélincourt's capacity, they would scarcely have withheld their

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co-operation. Nevertheless since the exigencies of Messrs Duckworth's series confine the reproductions to half-tone blocks, it is hardly to be regretted. Blake's colour and Blake's design require some other process to give the faintest idea of their qualities. Then, so much of the letterpress being destructive and hostile, the half-tones certainly reproduce faithfully enough the ineptitudes on which the writer insists, without emphasizing unduly the merits he occasionally acknowledges. To Blake specialists there may come a slight feeling of irritation at Mr. de Sélincourt's attitude. Those visiting a shrine do not find their enjoyment enhanced by being told that the relics are not genuine, and that seventy-five per cent. of the miracles are fakes, especially when their informant is one of the sacristans. In the famous plate of *The Soul Exploring the Recesses of the Grave* he sees an 'entire absence of design; the utter disconnectedness of Soul below and body above; the hideous and lifeless mannerism displayed in the figure of the body combine to reduce the painter's symbolic devices to an offence; to convince us that whatever the soul is, it is never a curious woman prying with a candle into dark corners.'

Of one of the finest tempera pictures, *Gray's Bard*, he makes similar fun. And though much of this cold rationalistic treatment is wholesome and welcome after the nonsense that others have written, it suggests that Mr. de Sélincourt is congenitally incapable of appraising or understanding Blake's art. That he is, however, perfectly equipped, that he has enormous capacity for estimating it, the remarkable chapters on 'The Theory of Imagination,' 'Symbolism in Poetry and Art,' and 'The Confines of Poetry and Painting' prove conclusively. Sometimes he slips on the platform of his own criticism. Though accepting the Job series as a masterpiece, he observes, 'if we are at first sight shocked to find the Almighty depicted as an old man with a flowing beard, hardly in His physiognomy distinguishable from Job himself, the error is explained, and we condone it because adequate treatment of the theme would clearly be impossible.' Who are 'we'? Mr. de Sélincourt ranges himself on the side of the Angel Tatham in allowing himself to be so easily scandalised. No one would suspect that the author of that sentence could have ever examined any old masters at all. We cannot help thinking that he forgets the conventions of the Roman and Byzantine mosaics, where physiognomy is hardly ever differentiated, and the distinction of sex is only indicated by costume. This condoning and forgiveness of Blake is entirely superfluous. It is true that Reynolds, while breaking Italian art gently to his protestant audience, apologized for the representation of the Supreme Being in the old masters; but his observation was dictated by convention rather than conviction. And need we refer a

scholar such as Mr. de Sélincourt to the rigid Egyptian uniformity in the presentation of deities for ritual or religious compositions? Blake with some justice claimed to have conversed with the artists of Syria and Egypt, though he might have found among the hated Greeks a later precedent for monotony of facial type. Against Mr. de Sélincourt he would have defended himself, however, not on artistic grounds, but on the mystical interpretation of the Supreme Being in Job—a Supreme Being who would logically appear a god made in Job's own image, the spiritual projection of Job's own imagination. Two such entirely different artists as Burne-Jones and Mr. Sargent have adopted the same primitive hieratic treatment for their designs, of which the motive necessitated Jahvistic anthropomorphism. A physiographical or separate characterisation of the Deity would have resulted in disaster. Mr. de Sélincourt has here, we think, fallen into an error of criticism. With one other exception, his further strictures on Blake's art and his generalizations are mostly matters of agreement or disagreement.

'Subjects such as Time, or Death, or Eternity are hardly calculated in themselves to inspire a painter's imagination' is one of the opinions to which admirers of Michelangelo, Tiepolo and the late G. F. Watts are not likely to subscribe. But when we are told that 'the spirit of Nonconformity ran in Blake's veins from the first,' and, again, 'He was an active Nonconformist to the end; the Dissidence of Dissent seldom attracted a more whole-hearted worshipper,' we can only meet such statements by reference to those intelligible portions of the Prophetic Books which strike at the very foundation of Nonconformist ethics. If the dignity of the so-called sinner, the doctrine of original virtue do not belong to Christianity, orthodox or other, Blake's ritualistic mentality, his hieratic bias, the bold anachronism by which he introduces a Gothic cathedral into the background of his Job series and elsewhere, his overcharged symbolism, are all anathema to Nonconformity. It would be easier and no less shallow to maintain that he was a Roman Catholic in spirit because of his sentimental attachment to Catholicism, which he defended, according to Gilchrist, as the only true form of Christianity, and from which, of course, he derived, in common with other artists, so much of his inspiration; more, perhaps, than any of his contemporaries. For that reason he has been claimed as the first religious painter since the Reformation. He was certainly the only English one before the advent of the Preraphaelites. Mr. de Sélincourt is on much surer ground when he is telling us what Blake was *not* than when he is trying to tell us what he was and is. As a critical besom the book is invaluable, and is excellent preliminary reading for the more constructive study of Mr. Archibald Russell, still awaited with

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some impatience. Mr. de Sélincourt, like other commentators of whom we spoke, entered on his knees the dark shrine of Blake's genius with all the adjuncts of worship—the incense, the note-

book, and Gilchrist's life. He emerges on his feet. He has fitted up the whole place with electric light, and invites everyone to come and see how disappointing it all is.

BRONZES FROM DODONA

BY DR. A. KOESTER



MORE than thirty years ago, during excavations in Dodona, the site of the oldest oracle in Greece, many rich discoveries were made, and one portion of the finds was at that time presented by Constantin Carapanos to the National Museum of Athens. These discoveries were made more widely known by the great work, 'Dodona et ses Ruines,' by Constantin Carapanos. The second portion of the articles discovered remained for some time longer in Janina, a few hours distant from Dodona, where they were seen in 1883 by Baron Alexander von Warsberg, who briefly described them in his diary. With the exception of some pieces, which in course of time fell into the hands of art dealers, and afterwards reached the Berlin Museum, there has never since been any discussion of the objects which von Warsberg saw at that time. They had entirely disappeared, and no one knew their whereabouts, until in 1904—that is, fully twenty-one years after von Warsberg's visit to Janina—they unexpectedly reappeared in West Prussia in a private collection, and were secured for the Royal Museum of Berlin. These bronzes were recently described by the directors of the same museum in a very elaborate volume.¹

The greater number of the articles found in Dodona are of bronze. There are vessels and implements, or their parts, such as plates, jars, bowls, handles, mountings, which are moulded, embossed or hammered, hairpins, rings, nails, arrow-heads, figurines and groups, gods, human beings and animals. Added to these are inscriptions in bronze and especially questions for the oracle on small lead tablets. The preservation of some of the pieces is excellent, and their artistic value inestimable; and of all the previously known small bronzes in various museums there are only a few pieces existing which may be compared with the best from Dodona.

One of the most beautiful figures among the bronzes of Dodona is a statuette of Zeus in an extraordinarily good state of preservation. The firm, smooth surface is of a beautiful light blue colour, which produces the impression of the figure being made of an extremely precious

¹ 'Bronzen aus Dodona in den Königlichen Museen zu Berlin.' Herausgegeben von Reinhard Kekule von Stradonitz und Hermann Winnefeld. Berlin, 1909.

material. The god is represented as stepping forward; in the right hand, which is raised, he holds the thunderbolt, ready to hurl at the mark he designates with the outstretched left. Zeus is frequently represented in this form and pose in works of archaic art, sometimes holding the eagle on his outstretched hand, as, for instance, he is shown on the coins of Messene or on those of Aigion in Achaia, etc., which like most representations on coins, borrow their form from current art, or at least approach it. With the exception of the ears, all the lines of the statuette are most accurately executed and chiselled, even to the tips of the nails and the little cross-lines on the fingers and toes—in truth a remarkable exactness in a statuette, whose entire height is only 13½ cm. The form of the eye also the sculptor has executed with the greatest nicety, so that even the small downward curve surrounding the tearland of the lower eyelid is to be seen. The hair is confined by a band, from which it falls in the front over the forehead, while behind it is drawn through under the band, taken up and then rolled round it. This style of hair dressing was adopted from real life; for a time it was very popular, and for women also not uncommon.²

The idea of action conveyed by the Zeus reminds one somewhat of the older relief-representations, though the whole figure was previously conceived and produced as a statuette. Of all the great works of art, undoubtedly the gable figures from Ægina are those which it most resembles, and certainly the Zeus of Dodona belongs to the same school as that from which the gable figures originate, and it comes, as Dr. von Kekule has rightly emphasised, from a workshop in Ægina, and must date from the last ten years of the sixth century B.C.

The next statuette shows us the figure of a warrior armed with helmet, chiton, coat of mail and greaves; his left foot is planted far forward, and in this position he lifts the spear with his right hand as if in the act of striking, while with the left he seeks to cover his body with the shield. The surface of the well-preserved figure has been carefully improved and smoothed over, and partly furnished with fine chasing, as, for instance, in the hairs of the helmet-crest, the zigzag lines on the mounting of the crest, and the small dots on the edge of the helmet, which signify the holes through

² THE BURLINGTON MAGAZINE, Vol. xiii (September, 1908) p. 350, fig. 4.

Bronzes from Dodona

which the lining of the helmet was fastened to the brazen cap and the visor.

Armed warriors of this kind were very popular in older Greek art, as counterparts to the fighting gods, and reappear constantly, with slight alterations, chiefly on vases, as for example on the vessels of Nikosthenes, Exekias, Amasis, etc. Our statuette is, however, no separate figure, but had served originally as decoration to a vessel. The figure stands on a pedestal, moulded together with it, and this pedestal was once soldered on the edge of the vessel. Bronze vessels of this kind, for the most part originating in Campania, amongst which such ornaments still exist, are preserved in great number and are to be found in nearly every large museum. The character and artistic value of these ornaments are very varied, but not one can be compared with our *Warrior*. It would on no account be regarded as a vase decoration, were it not for the existence of the pedestal. How the other figures looked which were once set up with the warrior on the edge of the same vessel, cannot be decided; perhaps they were counterparts of the same character, or perhaps from combatants of various kinds simple groups were formed.

Judging from the perfection of style and execution, the *Warrior* statuette not only belongs to an earlier date than that of the *Zeus* of Dodona, but also to another school. It probably dates from the first years of the fifth century and was produced in a workshop in Chalkis.

A little Tanagra figure copied in bronze, of great charm and delicate beauty, resembles a sitting *Maenad*. She has seated herself on a moss-covered boulder, on which grow flowers and leaves, and she is occupied in putting on her shoes. A tightly-fitting cap with a roll-shaped border covers her head, round which one can easily imagine a braid of hair is coiled; from under the hood tiny tendrils of hair peep out and stray over her temples and neck. Over the long chiton reaching to the ankles, leaving only the upper part of the neck and arms bare, is thrown a deer skin, which characterises the figure as being that of a *Maenad*. The head part of the deer is drawn to the front, and both the right legs are tied together on the girl's right shoulder, while the other legs hang down. The minutest details of the hide are most exquisitely expressed, including the tiniest hairs, as well as the hoofs, the crown of which is shown by chasing. The right foot of the *Maenad* is raised a little at the heel, just high enough to enable her to hold her shoe with the right hand, and draw it over the foot. It is a plain and simple subject, but the treatment is full of such artistic feeling and wonderful conception of style, that we are immediately reminded of the sculptures from the pediment of the Parthenon. It is the same kind of artistic production, and undoubtedly this statuette

belongs to the circle of Parthenon art in the fifth century.

About a hundred years earlier, belonging to the second half of the fourth century, is a statuette of *Poseidon*, which in its conception and execution resembles the school of Lysippus. One might be tempted to think of Zeus himself in this figure, found in Dodona, the oracle of Zeus; but, though the statuette closely resembles the great god, it is certainly Poseidon. True, the expression of the head does not lead us to any such definite decision, but the pose and carriage—the right hand on the hip, the left raised and resting on the trident—are points typical of the ruler of the sea, and such a representation is at once recognised as that of Poseidon.

Then, too, the well-preserved statuette with the beautiful patina is a work of art of the highest order, which is apparent in the easy and free bearing and motion, so true and lifelike, while a still more realistic impression is produced through the accurate workmanship and modelling which show up the smallest details.

To an earlier date belongs a simple statuette of *Artemis*, which was in the Berlin Museum as long ago as 1886. The goddess steps forward, about to loose an arrow from her bow, a piece of which is still preserved in her left hand, while the fingers of the right hand are drawing the bowstring. Among the animals a goat is worth consideration; it might once have been a decoration on a vessel or implement. The little bronze is very carefully executed, and in a good state of preservation. Goats in this pose, kneeling on their forelegs, are sometimes represented on the so-called Rhodian ware.

Of the vessels and utensils originating in Dodona the place of honour is given to a richly decorated plate of bronze. The plate itself is of a simple round shape, with a turned-up edge, such as would be found in ordinary use. The decoration of the plate consists of two large handles adorned with fine chasings on each side, representing the forepart of a winged horse. Handles of this kind are known in some examples, and the most beautiful is to be found in the British Museum. In this case, instead of the winged horses, Tritons are represented, and on both sides winged Gorgons. A similar handle is to be seen in the Museo Nazionale in Naples, and probably they both belonged to the same plate; that they issued from the same workshop is evident. All these handles, the original use of which has been explained for the first time through the discoveries at Dodona, belong, judging by their style, to the sixth century; soon after this time they disappeared and had become old-fashioned.

That the place where all these and a still larger number of works of art came to light is in reality the site of the ancient Dodona, has been proved by the great number of oracle tablets found



BRONZE STATUETTE OF ZEUS, LATE SIXTH CENTURY, FROM DODONA, IN THE ROYAL MUSEUM, BERLIN



BRONZE STATUETTE OF A WARRIOR, EARLY FIFTH CENTURY, FROM DODONA, IN THE ROYAL MUSEUM, BERLIN



BRONZE STATUETTE OF A SITTING MAFNAD, FIFTH CENTURY, FROM DODONA, IN THE ROYAL MUSEUM, BERLIN



BRONZE STATUETTE OF ARTEMIS, FROM DODONA, IN THE ROYAL MUSEUM, BERLIN



BRONZE STATUETTE OF POSEIDON—LATE FOURTH CENTURY. FROM DODONA. IN THE ROYAL MUSEUM, BERLIN.



THE SAME. ANOTHER VIEW



BRONZE GOAT. FROM DODONA.
IN THE ROYAL MUSEUM, BERLIN



BRONZE PLATE. SIXTH CENTURY. FROM
DODONA. IN THE ROYAL MUSEUM, BERLIN

together with the other things. The questions for the oracle were written down and so presented to the god. The writing was performed with a sharp pencil on tablets, which after a solemn sacrifice were folded up and put into a vessel. The vessel was then closed with official seals, and kept for a night in the sanctuary. The following morning the questioners received back the tablets, after having examined the unbroken seals. In what form the god's answer was given we unfortunately

do not know. Frequently the god had to occupy himself with questions out of private life; for example, someone asks whether he would feel better and happier if he married the woman he had in his mind, or another: 'Reveal to me, O Zeus, if it is of any advantage to me to give my daughters in marriage to Theodoros and Teisias.' Sometimes, however, there were also official questions among the tablets, as those of Corcyra, Tarento, from Thessaly, and other countries.

THE EMBROIDERY AT HARDWICK HALL

BY M. JOURDAIN



HE embroideries worked by, or under the auspices of, Elizabeth, Countess of Shrewsbury, and preserved at Hardwick, are so many in number, and so unique in character, that it is necessary to speak of them in detail, both from their intrinsic beauty and interest, and as memorials of this remarkable woman, and of another who claims a still higher place in history, Mary Queen of Scots.

Elizabeth of Hardwick was born in the old Hall in 1520, the daughter of John Hardwick, a man of such moderate fortune that she received only 40 marks as her marriage portion. She was four times married, her husbands being Robert Barlow, Sir William Cavendish, Sir William St. Lo, and George, Earl of Shrewsbury, the custodian of Mary Queen of Scots, whom she survived seventeen years. A biographer describes her as 'a proud, selfish, intriguing woman, a moneylender, a dealer in coals, lead and timber, who died immensely rich and without a friend'; while the Bishop of Lichfield describes her still more unfavourably to her husband, the Earl of Shrewsbury, as 'a sharp and bitter shrew, and therefore lieke enough to shorten y'r life if shee should kepe yow company'; and the unfortunate Earl of Shrewsbury was also consoled by the cynical remark from one of his advisers that 'there was onlie one shrew in the world, and every man had her.'

She managed her own estates, farmed her own land, and enjoyed a rent-roll of £60,000 a year. Her greatest passion was building, and local tradition accounts for this by a prophecy that she should never die until she had ceased to build—hence her incessant efforts to keep her workmen busy; but at last, in 1607, so hard a frost occurred as to render mason-work an impossibility, and during the frost her death took place.

The outward expression of her powerful character still remains in the architecture and embroidery at Hardwick. On the parapet are the letters E. S. and the Countess's coronet; in the flower garden we may stumble over a large E. S.; in the interior of the house, on chairs and pictures

and needlework, E. S. still meets us. Perhaps the completeness of Hardwick as an example of Elizabethan needlework and upholstery has been preserved by her will, in which she leaves all her 'Plate and Furniture to stand entayled' as heirlooms at her House of Hardwick, to continue and remain there. Accompanying the will is an inventory of the furniture and pictures, hitherto unpublished.

Even in the late eighteenth century, Horace Walpole wrote enthusiastically of 'Hardwick, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots,' as 'a curious picture of that age and style.' 'Nothing,' he continues, 'can exceed the expense in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. . . . The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes, embroidery. . . . The cloths to cast over the tables are embroidered and embossed with gold on velvets and damask.' 'One would think that Mary had just walked down with her guard into the park for half an hour,' writes Gray.

A great deal of the embroidery was worked for Elizabeth, Countess of Shrewsbury, for several dated pieces bear her initials, E. T. S., and it is not unlikely that she may have worked some of the specimens or portions of them herself. Among her possessions at Chatsworth and Hardwick, besides the enormous mass of secular embroidery worked by her dependants and servants, the Countess of Shrewsbury enumerates 'a little stoole covered with church work' and 'a quition of church work'¹—a detail characteristic of the time when the immense wealth of embroidered vestments and hangings possessed by English churches at the Reformation passed into private hands, and, as Heylin writes, 'many private men's parlours were hung with altar-cloths, their tables and beds covered with copes instead of carpets and coverlids. . . . It was a sorry house and not worth naming which had not somewhat of this furniture in it, though it were only a fair, large cushion

¹ The Countess of Shrewsbury's MS. inventory of her furniture and household stuff at Chatsworth.

The Embroidery at Hardwick Hall

made of a cope or an altar-cloth to adorn the windows.'

Very curious is the series of hangings in the vestibule done in appliqué work upon black velvet upon a very large scale, representing the sciences and virtues—which is described in the MS. inventory as 'seven pieces of hangings of imbroderie of cloth of golde and silver cloth of tyssue velvett of sondry coulers and nedleworke twelve foote deepe one peece of the picture of fayth and her contrarie mahomet, another peece with the picture of Hope and the contrary Judas, another peece with the picture of Temperance and the contrary Sardanapalus, the other foure peeces paned and wrought with flowers and slips of nedleworke.' These hung in the 'best bed-chamber,' while in the 'withdrawing chamber' were 'fifve peeces of hangings of cloth of golde velvett and other like stuffe imbrodered with pictures of the vertues, one of Zenobia, magnanimitas and prudentia, another of Arthemitia, constantia and pietas, another of Penelope, prudentia and sapentia, another of Cleopatra, fortitudo and justitia, another of Lucretia, charitas and liberalitas, everie peece being twelve foote deep.'

In one of the illustrated hangings, the lady, closely resembling Queen Elizabeth in costume and feature, holds a cup in her left hand, and in her right a book bearing the word 'Faith'; on her sleeve is the word 'Fides.' At her feet reclines a Turk also holding a book on which is a word, now illegible. Above is a large panel with an oriental monarch beneath a canopy, with four courtiers in front. Another panel has figures under arches with shields of arms above. In the centre is 'Lucrecia,' piercing her breast with a sword; on the left, 'Chasteti,' accompanied by the unicorn, and on the right Liberalitas. The oval panel on the left contains a crowned shield bearing the arms of Hardwick, and the one on the right a stag, the crest of Hardwick. Along the bottom is baluster ornament on a diaper ground. Very similar are two smaller oblong panels of appliqué work, representing 'Astrologie' and 'Perspective,' draped female figures with appropriate symbols standing beneath an arch. The scale upon which the hangings in the Vestibule are worked renders them unique. Horace Walpole refers to this series when he writes that 'the hangings consist of figures, large as life, representing the Virtues and the Vices, embroidered on grounds of white and black velvet.'

The upholstery of the sixteenth century embroidered chairs at Hardwick has been renewed, and the needlework enrichments in fine silks and gold thread re-applied to velvet some fifty years ago. On the back of an armchair is a representation of a queen driving in state, and upon the front of the seat is the 'nowed snake' of the Cavendishes.

There are several oblong panels, now framed

and hung upon the walls, but which were originally intended for the 'long cushions' mentioned in the MS. inventory to fill the long window-seats, which give an interesting variety of subjects, both Scriptural and classical. 'A long quition of nedleworke, the storie of Phaeton, nynetene long quitions whereof one for the chare the rest for the windowes,' including one adorned with 'the fancie of a fowler,' cushions of crimson 'satten imbrodered with strawberries and wormes,' one worked with the 'storie of Acteon and Diana,' 'a long quition of pete point (*i.e.*, *petit point*) wrought with silk of the storie of Atalanta,' 'An other long quition of nedleworke of the platt (*i.e.*, *plan*) of Chatesworth house.' 'A long quition of nedleworke of silk and cruell of the storie of the sacryfice of Isack.' 'An other long quition of nedleworke, silke and cruell of the storie of the Judgment of Saloman betwene the too women for the childe.' Of extant pieces, one represents a gentleman in Elizabethan costume returning from hawking, and presenting birds to a lady, (perhaps 'the fancie of a fowler'), and two panels of the same shape representing the Judgment of Solomon and the Sacrifice of Isaac. In one room hangs a petit-point piece representing the history of Tobit, initialled E.T.S. A second and smaller piece in the same room has as its subject the Judgment of Paris. There are also several small pentagonal-shaped pieces of embroidery, with a simple design of flowers, or initialled E. T. S., which were, no doubt, intended to be made up into bed furniture or hangings. Among smaller objects at Hardwick are some embroidered book covers, initialled E.T.S., and specimens of sixteenth century embroidery in red and blue silks upon linen. A similar origin may be assumed for the circular medallions² containing emblematic figures which are also met with in a panel of embroidered velvet. The piece consists of a patchwork of green and cream-coloured velvet, the latter in the shape of circular medallions with birds, reptiles, insects and stems of flowers outlined in black silk thread, and tinted brown, apparently by singeing. The green velvet has an interlacing strapwork pattern outlined by yellow silk cord, on a ground formed by cutting away the velvet pile.³

The Inventory mentions as hanging in the 'Little Chamber,' 'fyve peeces of hangings of grene velvet and cloth of golde, and silver set with

² 'Histories' contained in ovals are twice mentioned in the inventory of the queen's movables (1561), and must have been a favourite device. 'A Collection of Inventories and other Records of the Royal Wardrobe and Jewel-house,' ed. T. Thomson.

³ A piece of embroidered velvet bed-hanging, said to have belonged to the bed used by Mary Queen of Scots, was exhibited at the Tercentenary of Mary Queen of Scots Exhibition (1887), lent by the Dowager Marchioness of Huntly. The pattern showed the effective ornamentation of the Scotch thistle, and is supposed to have been worked by Queen Mary and her ladies at Fotheringay.

The Embroidery at Hardwick Hall

trees and slips and ciphers, with long borders of stories in nedleworke and borders all about these hanginges of cloth of tyssue silver, and grene silk, every peece being eight foote deep,' which may perhaps refer to the above-mentioned piece.

A set of velvet panels bears the initials E. S. and the date 1590; two panels of appliqué work on red velvet are exceedingly well designed, with geometrical or conventional scrolling interlaced with light conventional flower-bearing stems; of these one panel has the initials E. S. ensigned with a coronet; the other a stag tripping, the crest of Hardwick. A third piece, in coloured silks and silver-gilt thread, is rather ill-designed. A castle, over which a number of birds are flying, stands between two rudely drawn fruit-bearing trees, upon undulating ground. Below is a design of scrollwork and flowers, while in the middle are the arms of Talbot impaling Hardwick, surrounded by the Garter.⁴

At Hardwick Hall also some of the needlework may be safely attributed to Mary Queen of Scots, when under the care of the Earl of Shrewsbury. A panel preserved there, worked with gold and silver thread and coloured silks on canvas, bears the name MARIA ensigned with a crown worked into the pattern in yellow silk on the oval in the centre. The small subjects or 'histories' in the ovals—two frogs on the head of a well, in one; an animal attacking a bird, and a bird attacking a snake, in the others—may have been copied from some illustrated book of fables or designed by one of her resident artist-embroiderers, while the motifs of the design, the Scotch thistle, the English rose and the French lily, are additional evidence that this is the Queen's handiwork. There is another panel of the same set.

In her youth Queen Mary had studied under

Catherine de Médicis, herself famed for her needlework, who brought over from Florence the designer for embroidery, Frederick Vinciolo. Lacis was popular then, and in the Chartley Inventory of 1568 there is mention of *reseuil* (*i.e.* lacis) in which are represented birds, fishes, beasts, and flowers, 'couppés chascune en son carré.' In this list are noted fifty-two specimens of flowers designed after nature ('tirés au naturel'), 124 birds, as well as 16 sorts of four-footed beasts, with fifty-two fishes, all of divers sorts. The quantity of her work must have been enormous.

The needlework of the bed-curtains and the quilt in the room at Hardwick called after Mary Queen of Scots are attributed to her. The room was not, however, built until after her death, and bears the date 1599, with the arms of Scotland, and the initials M. R. While she was under Shrewsbury's custody at Tutbury, the Earl had noticed his captive's industry (March 13, 1568-9) in a letter to Cecil, where he writes that 'the queen continueth daily resort unto his wife's chamber, where with the Lady Leviston, and Mrs. Seaton, she useth to sit working with the needle.' About the same date, we have the striking picture of her in captivity by Nicholas White, afterwards Master of the Rolls in Ireland, who wrote to Cecil his impression of her (Feb. 1568-9). 'I asked hir grace,' he writes, 'howe she passed the tyme within? she sayd that all day she wrought with her nydill and that the diversitie of the colors made the worke seem lesse tedious, and contynued so long at it that very payne made hir to give over. . . . Upon this occasion she entred into a prety disputable comparisin between karving, painting and working with the nydill, affirming painting in her own opinion for the most commendable qualitie.'⁵ She frequently gave away presents of her work,⁶ and on one occasion, at least, to Elizabeth herself.

⁵ Letter to Cecil, in Haynes' State Papers, pp. 509-10.

⁶ In a letter to the Archbishop of Glasgow she writes, 'Transmit to the Cardinal, my uncle, the two cushions of my work sent herewith.'

⁴ Various armorial devices appear on the corners of the piece: (1) a shield, Talbot impaling Hardwick, (2) the Hardwick crest, (3) the Talbot badge, (4) the Cavendish crest.

SOME SQUARE AMBONES IN NORTHERN ITALY

BY J. TAVENOR-PERRY

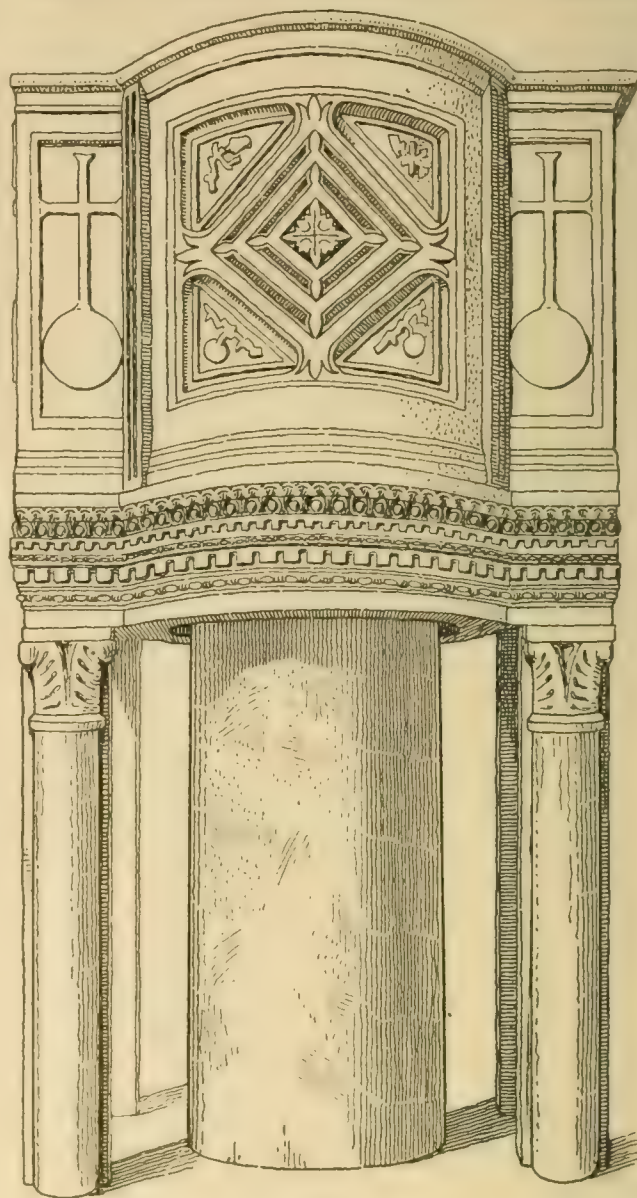
ROHault de FLEURY¹ in describing the famous ambone of the Duomo at Modena gives it as his opinion that its main purpose was to serve the modern uses of the pulpit, and that it was intended to be rather a place for preaching from than for reading or chanting any portion of the sacred office. This ambone, which is ascribed to Arrigo de Campione and has been generally regarded as of the date of 1322, is raised to the level of the lofty choir on columns, the two front ones of which rest on the backs of lions, in the manner usual in the district, and consists of an oblong platform surrounded by a parapet of sculptured panels, the subject of one being the Last Supper; but it is without any desks or eagle or other of the marks which usually distinguished the earlier Gospel ambones. There is but little doubt that in Northern Italy ambones became used for other purposes than the reading of the Gospel, the Epistle or other portions of the Liturgy at a much earlier period than elsewhere; and that, while in Rome and the south separate ambones for the use of the Gospel and epistle of great size and beauty were being erected late in the thirteenth century, in the north a single ambone of much more modest proportions was made to serve all purposes.

We have already, in *THE BURLINGTON MAGAZINE*,² dealt with the earliest use of ambones in Italy, in the description of those in the neighbourhood of Salerno; and it will be interesting to trace, by the aid of a few examples, the transformation of the ambone into the modern pulpit which was most completely made in the Tuscan States and Central Italy.

The earliest ambones of North Italy were undoubtedly modelled on that in Sancta Sophia, consisting of a lofty pulpit raised on four or more columns and approached both on the east and west by flights of stairs, whilst those of Rome, although much later in date, were copied from the Roman rostra, having the pulpit much less raised but on a solid base and with the same arrangement of staircases. The ambones of Ravenna were without doubt intended originally to stand in the centre of the nave immediately in front of the chancel screen, as in the east, but none of those still existing in Rome appear ever to have occupied that position, although their parapets on each side were made alike with curved or projecting sides according to the traditional arrangement. These earliest ambones at Ravenna were designed mainly for reciting therein the Gospel; but when in Rome and the South of Italy the ambones were duplicated, the one which followed the ancient shape was

reserved for the Gospel and set up, with the single exception of S. Clemente, on the south side of the nave, and a simpler one, sometimes little more than a large reading desk, was set on the north side for the Epistle.

The group of ambones to be found at Ravenna, which date from the latter part of the sixth century, are all in a more or less damaged condition and have been removed from their original positions and denuded of their ancient staircases. Two of these, to be found in the churches of S. Apollinare



S. APOLLINARE NUOVA, RAVENNA

Nuovo and S. Spirito, together with the one still remaining in the Cathedral of S. Donato at

¹ G. Rohault de Fleury, *La messe, études archéologiques*.

² Vol. ix, p. 396 (September, 1906).

Some Square Ambones in Northern Italy

Murano, are extremely alike and have the parapet walls which face north and south formed in the centre into a curved projection, whilst the east and west faces show where the ancient stairs once abutted. The ambone of S. Spirito was set up again in the sixteenth century on a single octagonal shaft, whilst that of S. Apollinare Nuovo, which was shifted to the south side of the nave, still stands on four ancient piers, and is further supported on the frustum of a porphyry column which does not belong to the original design, since the underside of the platform has an ornamental sunk panel carved on it (fig. I). It may have been removed to its present position in the ninth or tenth century and the four piers may belong to the same date; and standing, as it now does, bereft of its ancient staircases, it may well have become a model for the single square ambones of later date.

One of the earliest ambones in North Italy intended from the first to stand at one side and not in the centre of the nave and to be approached by only a single staircase, is to be found in the somewhat out-of-the-way church of San Giulio

standing on an island of the same name in the Lago d'Orta (fig. II). According to tradition there had been some ancient buildings on the site from which perhaps some of the marbles of the ambone were derived, and a church built among them was consecrated in 489 by Victor, bishop of Novara. Some time in the ninth century this church was rebuilt or restored, and unfortunately in the sixteenth and seventeenth centuries completely modernized. The ambone of the serpentine marble of Oira, however, which may belong to the tenth century, or some time not long subsequent to the first rebuilding, although removed, was not destroyed; and all its parts were rediscovered and set up again in 1880. Although separated only by two or three centuries from the ambones of Ravenna, it can be seen from the sketch we give of it to be a great departure in its disposition from the original models. Instead of the book being held temporarily by or before the Gospeller, we here find a permanent desk provided for it in the curved side of the parapet upborne by an eagle, which afterwards became generally the distinguishing mark of the Gospel desk. The western face of the ambone has another curved projection for the use of those engaged in some other part of the service, or perhaps in addressing the people; and we find in this early example the germ of the later pulpits. It also shows a great departure from the early type of simple relief ornamentation in the richly sculptured parapets covered with the rich ornamentation, so characteristic of Lombard architecture, which introduced that iconographic treatment which became so marked a feature in the later pulpits of Tuscany.

There is one ritual peculiarity to be remarked which this ambone shares with that of San Ambrogio, in Milan, and some others in North Italy, as S. Mark, Venice, S. Fosca Torcello, etc., that it not only stands on the north side of the nave, but has its Gospel desk facing southwards, in exactly the opposite direction to the ambones of Rome and the rest of Italy; but as the origin of this deviation may be due to some peculiarity in the Ambrosian Liturgy, it cannot be discussed here. Of the great ambone of San Ambrogio it need only be said that its position on the north side of the nave appears to be original, but that the parapets, at least, were reconstructed and the brass eagle desk added after it had been wrecked by the falling roof at a later time.

In point of date, perhaps, the next important sculptured ambone is the one placed on the south side of the nave of the Duomo of Barga, a hill city standing on a spur of the Apennines above the Baths of Lucca (fig. III). From the character of the sculpture it may be assigned to a period considerably anterior to Niccola Pisano, and from its many points of similarity to the remains of the sculptured *Descent from the Cross* in the Duomo at



SAN GIULIO, LAGO D'ORTA

Some Square Ambones in Northern Italy

Parma, which was executed, as the inscription on it records, by Benedetto Antelami in 1178, it has sometimes been attributed to him and therefore

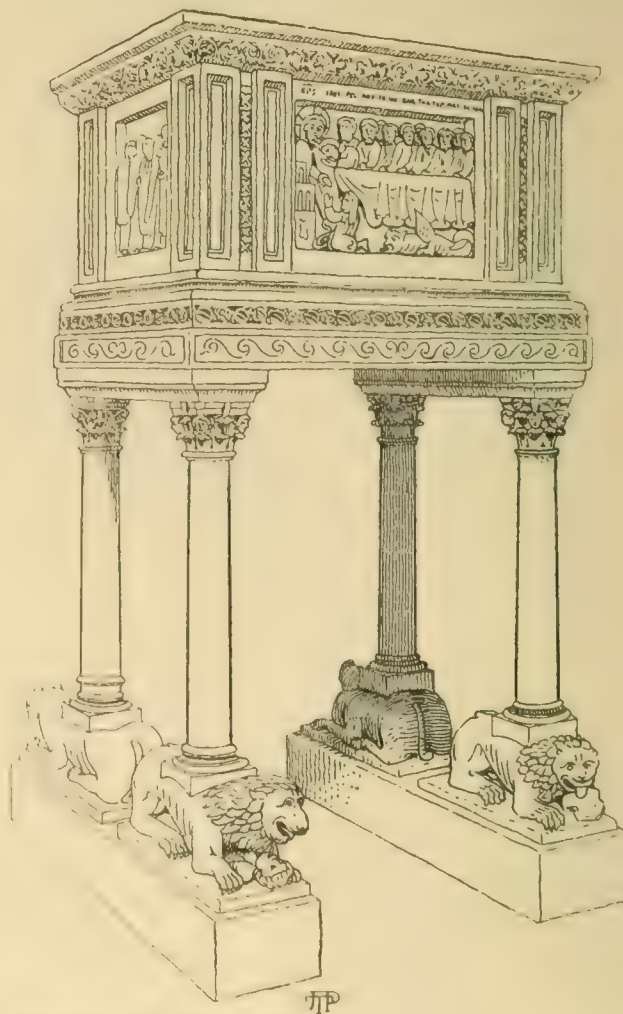


THE DUOMO, BARGA, TUSCANY

to the latter half of the twelfth century. The advance in the treatment of the sculpture on that of San Giulio is marked. In the latter the iconography is purely symbolic and the work rude; but at Barga the arrangement is pictorial and a realistic and graceful pose of the figures is attempted. The desk for the Gospel is supported by the traditional eagle, beneath which is a figure, perhaps intended for S. John, having on either side a winged bull and a winged lion, each of the three figures holding a book. The west face of the parapet is occupied by the Annunciation, the Nativity and the Washing; while the whole of the north side is covered by an Adoration, broken in the centre by the group under the desk, and having a fine isolated figure at the eastern end. In this ambone we see a complete break with the form and usage adopted in the south, as it is no longer intended to be used solely for the Gospel, but a second desk has been provided to serve other purposes, such as reading the Epistle or other parts of the service. Some difficulty has

been felt in accepting the early date suggested by the sculpture on account of the pointed arches which appear in the background; but such are to be found at Pisa, while the mouldings, the carving and above all the character of the incised ornament with which the ambone is freely decorated are all such as might be looked for at the end of the twelfth century.

In the church of Groppoli, near Pistoia, is a square ambone which stands on the south side of the nave and is inscribed with the date of 1184, but is without an eagle or any other desk and bears no distinctive mark to show that it was intended to serve any liturgical use. The south side of it is at present hidden by the wall against which it is placed, but the north and west fronts have sculptured panels of a stiff and early character, one of those to the north having together the Nativity and the Washing, as at Barga, and the other the Flight into Egypt. Of the four columns which support it the front ones stand on



THE DUOMO, VOLTERRA, TUSCANY

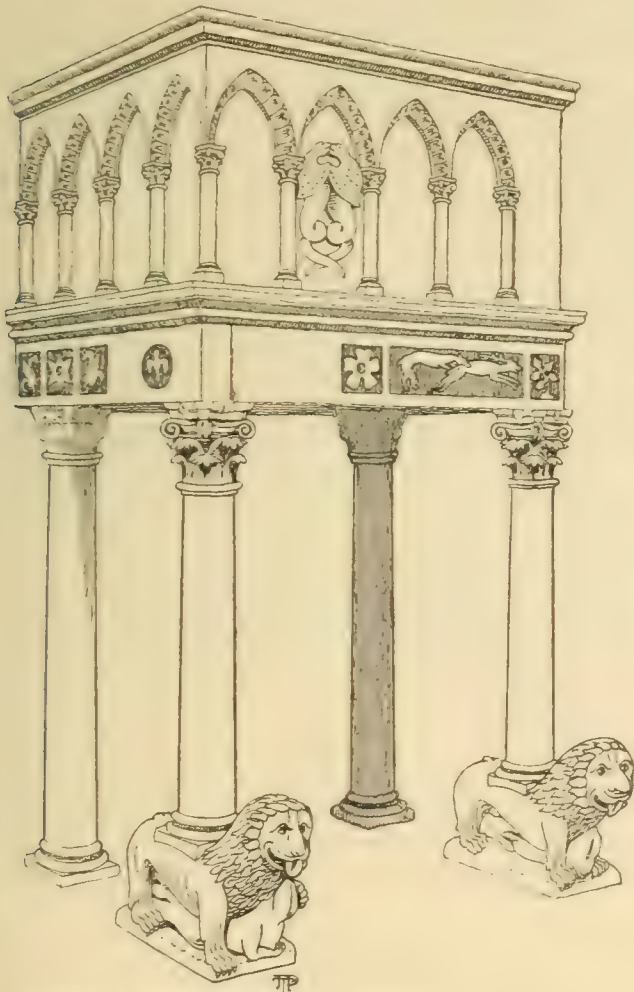
Some Square Ambones in Northern Italy

the backs of lions while the other two have simple moulded bases.

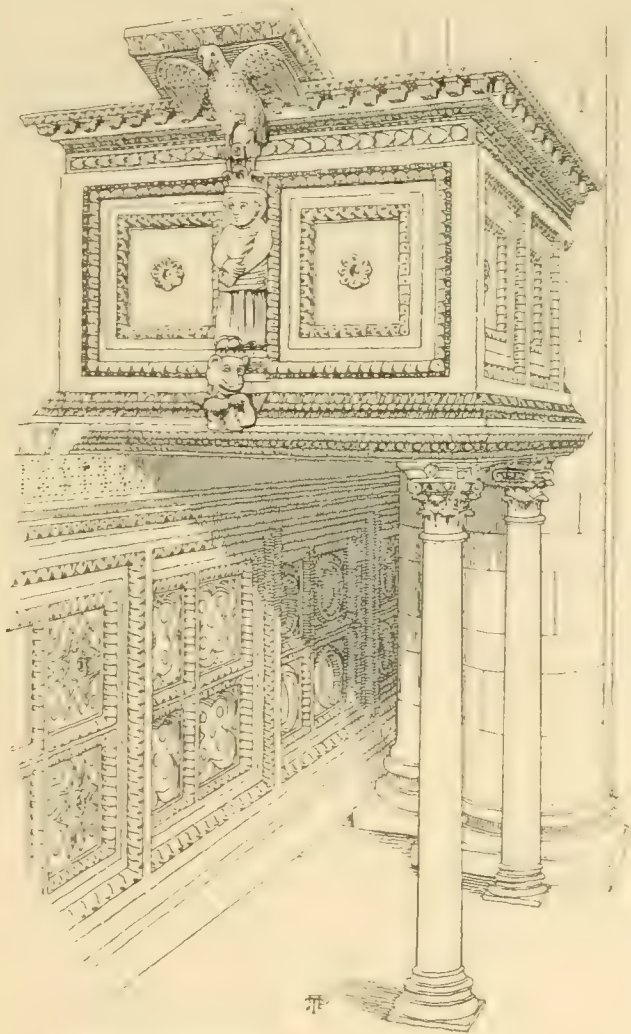
The remarkable square ambone of the Duomo of Volterra, standing now on the north side of of the nave, shows no trace of any desk, and belongs to various periods of which, perhaps, the sculptured panels of the parapets represent the earliest (fig. IV). It stands on four pillars of red and green Elba granite, with beautifully carved capitals, and resting on the backs of crouching beasts, of which the two in front are lions, one of the others an ox, and the fourth nondescript. The cornice of the parapet is of black inlay in white marble as at Barga, and the panels, which probably belong to the same period as that ambone, may also be from the chisel of Antelami; and these include the Sacrifice of Abraham, the Visitation, the Annunciation, and, on the front, Christ in the house of the Pharisee, with the woman kneeling and the disciples seated at table with their names carved above them. The history of the ambone, which will account for some of its peculiarities, is

briefly this. The Duomo was consecrated by Calixtus II in 1120, and the ambone must have been set up soon afterwards. The whole building was remodelled by Niccola Pisano in the middle of the next century, and he may also have restored the ambone, as the capitals of the columns with the little heads among the foliage are suggestive of his work. The ambone became famous in the early part of the fifteenth century as the pulpit from which so many of the sermons of S. Bernardino da Massa were delivered, but it seems to have suffered severely when Volterra was so ruthlessly pillaged in 1472 by Federigo of Montefeltro, as it was entirely reconstructed in 1584 by Francesco Ferrazzi, who must have introduced the renaissance wave ornament which appears over the columns.

To the north of Volterra, on the other side of the Arno, is the little town of Sta. Maria a Monte, which was a fief of the Bishops of Lucca, but formed



S. MARIA A MONTE, VAL D'ARNO, TUSCANY



S. MINIATO, FLORENCE

Some Square Ambones in Northern Italy

a bone of contention for many years between Lucca, Pisa and Florence, until the whole of the Valdarno became included within the territories of the Florentine republic. In the church is an ambone which reflects somewhat the unsettled history of the place (fig. V). The four columns, two of which stand on lions, and the frieze above them belong to the early part of the thirteenth century, the inlay work of black mastic in the white marble, particularly in the hunting scene, being identical with the work on the fronts of the Duomo and San Michele at Lucca; while the Florentine lily, which shows in one of the roundels, may suggest the supremacy of that republic at the date of its erection. The parapet, ornamented with a blank arcade of pointed arches, is clearly of a much later date, and the curious arms showing two snakes, which are the arms of the Visconti, may have been placed there during the time that family had a hold on Pisa. The much damaged thirteenth century square ambone in the church of S. Lorenzo at Signa, a little further up the Arno, which has lost all but one of its columns, has the parapet decorated with intarsia work and without any sculpture, and is noticeable because, although there is no eagle, there is a desk carried on a little corbelled-out column.

The beautiful ambone of S. Miniato at Florence, which is perhaps better known than any of those already mentioned, differs in one respect from the usual Tuscan type, as it shows but little sculpture

and depends for its decoration on its panelling and inlaid ornament, and in many respects recalls the work of some of the southern ambones, such as those of Salerno and Ravello (fig. VI). There is some uncertainty about its date, and it is frequently assumed that both it and the screen to which it is attached are but little subsequent to the date of the church, and therefore belong to the beginning of the eleventh century. Perhaps the eagle desk and the character of the sculpture beneath it might be adduced in favour of this common belief, but the similarity existing between its intarsia work and the marble pavement of the nave, which an inlaid inscription informs us was made in 1207, makes the probable date of the ambone to be early in the thirteenth century.

The charming fashion set by Niccola Pisano in his ambones of Pisa and Siena, in spite of the later example of Modena, led to the abandonment of the square form of ambone, but paved the way for the introduction of the pulpit, pure and simple; and in place of the stately pillared ambone we often find mere brackets projecting from a wall or column as at S. Croce, Florence. The Gospel and other portions of the Liturgy which were recited from the ambones are now sung within the chancel screens; and a large proportion of these beautiful erections, having fallen into desuetude, were destroyed, or only survive, often in a damaged condition, to be used as ordinary preaching places.

❧ NOTES ON VARIOUS WORKS OF ART ❧

THE VON LANNA COLLECTION

WE noticed in our last issue that the sale of the collection of works of arts belonging to Freiherr von Lanna, of Prague, was about to take place. The very fully illustrated catalogue has now been published. There are in all nearly two thousand objects, of which no less than 1,900 are reproduced in colotype. We may notice as among the most interesting reproductions the following:—

The thirteenth-century reliquary of which one end was reproduced in the last number of *THE BURLINGTON MAGAZINE*; plate III, a fine cover of the Gospels in Limoges enamel unaccountably ascribed in the plate to the sixteenth century, a mistake which is rectified in the text; plate IV, a magnificent example of Monvaerni work of which we speak in fuller detail further on.

There follow a number of late miniatures of smaller interest, some specimens of Italian Renaissance leather work, a few examples of Swiss glass of the sixteenth and seventeenth centuries, a small number of Gothic wood and ivory sculptures, and a large number of pewter and lead reliefs.

The Italian maiolica contains specimens of Gubbio and Urbino, and there is a Virgin and

Child somewhat boldly ascribed to Andrea della Robbia. An important collection of German sixteenth and seventeenth-century pottery follows; Wedgwood, Delft and French wares are also represented, and, as might be expected, a large collection from the Vienna factories. From the artistic point of view the most interesting of these eighteenth-century works are the crucifix and the harlequin, of Boettger ware.

With regard to the Monvaerni, which we reproduce herewith, reference must be made to M. Marquet de Vasselot's authoritative article on the subject of Monvaerni in *THE BURLINGTON MAGAZINE* for October, 1908. The enamel reproduced there represents *Christ before Pilate*, and was connected by the author with a *Flagellation* in the Dutuit collection at the Petit Palais, with the suggestion that both works may have belonged to a series of plaques representing the Passion. It seems not improbable that the *Kiss of Judas* in the von Lanna Collection may be another member of the series. It has certainly the same feature, the extreme frankness and unflinching rendering of character carried even to the point of ugliness. Of all workers in enamel of the late



THE KISS OF JUDAS. ENAMEL BY MONVAGNI
IN THE VON LANNA COLLECTION



THE EDUCATION OF ACHILLES. BY JAMES
BARRY, R.A. IN A PRIVATE COLLECTION

THE EDUCATION OF ACHILLES

Notes on Various Works of Art

Gothic and Renaissance period Monvaerni makes the strongest appeal by the essential originality and creative power which he displays. Nor is his colour less remarkable than his design : his harmonies are at once more difficult and more complete than those of subsequent artists.

THE EDUCATION OF ACHILLES, BY JAMES BARRY, R.A.

JAMES BARRY was born in Cork, 11th October, 1741. He painted his first important picture when he was twenty-two, and this, being exhibited in Dublin, attracted the notice of Edmund Burke. This was in 1764, and in the next year his patron furnished him with the means of visiting Italy, where he spent five years. On his return he painted classical subjects. His pictures of *Venus Anadyomene* and *Jupiter and Juno* became most celebrated, and he later essayed *The Death of Wolfe*; all were exhibited at the Royal Academy. Portrait painting had become the most lucrative department of art, but Barry had something of contempt for it and refused commissions, adhering to his classic subjects, and persisted in treating even modern themes in classic style which the public failed to appreciate. There was a great scheme for the decoration of St. Paul's which Barry hoped to carry out, and had made designs for the *Rejection of Christ by Jews before Pilate*. But the project fell through. Then Barry undertook, at his own cost, a great work to illustrate the *Progress of Art* for the great room of the recently erected building of the Society for the Encouragement of the Arts. At the time, he tells us, he had only sixteen shillings in his pocket when he began his colossal work. So he painted all day, and at night made sketches or engravings for the print-sellers, to provide himself with bare means to exist. After some time he found he could not go on without some assistance from the Society of Arts. After seven years the society had paid Barry 200 guineas and awarded him their gold medal. His industry was immense; he made all his own designs, and painted the six great subjects himself, and subsequently engraved them all with his own hand, but never seems to have realized by them, in many years, more than £700, which he invested in the Funds. However, his self-devotion had made him famous, and in 1782 he was elected Professor of Painting to the Royal Academy. But he was an obstinate and peculiar-tempered man, and seems soon to have quarrelled all round, and lost his chair. He became a prey to despondency and melancholia, but fortunately he had friends to subscribe a fund for his old age. He died 22nd February, 1806. His works on the walls of the Society of Arts building, in the Adelphi, are remarkable for invention and good drawing. They occupied the best years of his life, and his zeal for their completion undoubtedly impaired his health. Had

he only varied his labours by the portrait painting which he contemned, he might have been a great and successful artist. The picture we reproduce was executed and exhibited in 1773, two years before he undertook the colossal work on the walls of the Society of Arts. It is in his earlier and best manner, the drawing perfect and the pose of both figures excellent. The genial expression of Chiron, the kindly Centaur, who carefully places the arrow for the young hero, Achilles, is beautifully rendered, while the youthful promise of development in the muscles of the lad is cleverly told by the skilful, nervous drawing. The whole composition is pleasing and the pose graceful. It measures 44 by 42 inches, and, having never been moved from house to house, is in good preservation. The picture was given to the grandmother of the present owner by the gentleman who purchased it from the artist himself.

Savile Club.

JOHN WARD, F.S.A.

A PORTRAIT BY HALS AT THE GRAFTON GALLERIES.

THE cataloguing of the painting No. 36, in the National Loan Exhibition, held at the Grafton Galleries, seems to call for notice. This work, lent by Messrs. Duveen, is a man's portrait, by Hals, formerly in the Maurice Kann collection. It bears the inscription ÆTA. SVÆ. 52. 1644; and a shield of arms charged with 3 ox-heads is depicted in the background.

The catalogue entry quite properly points out that the same arms are found upon the 'portrait of young Koeijmanszoon of Alblasserdam, by Hals, which was in the Rodolph Kann collection,'¹ but goes on to state that they 'appear to be the arms of the Dutch family of Huydecoper, of Maarsseveen,' etc., etc.

The Huydecoper attribution is quite incorrect. That family bore for arms: *Or, three ox-craniums (or scalps) with horns, sable.*

The Koeymans, Koemans, or Coymans, as they are variously spelt, bore: *Or, three oxen's heads and necks, sable*, which arms are upon the Hals, No. 36, at the Grafton Galleries Exhibition.

Mr. J. C. van Lennep showed conclusively, in THE BURLINGTON MAGAZINE (xiii, 293; August, 1908), that the portrait of young Koeijmanszoon and of a lady, also by Hals, were those of Johan and of his mother, Dorothea Koeijmans (née, Berk).

There is a strong visual resemblance between young Koeijmanszoon and him of Messrs. Duveen's portrait; both pictures plainly belong to the same period of Hals's artistic activity; the arms with their accompanying draperies are uniformly treated. Koeijmanszoon's inscription informs us that he was aged twenty in 1645; as Pater writes of

¹ Reproduced in THE BURLINGTON MAGAZINE, vol. xii, p. 203 (January, 1908).

Notes on Various Works of Art

Sebastian van Storck in 'Imaginary Portraits'—'in any case he must certainly have died ere many years were passed . . . of a . . . disease begotten by the fogs of that country'—so young Koeijmanszoon is apparently in that decline which is summed up in his case by the statement (in the Berk-Koeijmans pedigree, given by M. van Balen and cited by Mr. van Lennep) *jong overleden*: that he died young; and Dorothea's, the mother's, portrait is dated 1644 (I understand).

Who, then, can the unknown Koeijmans, lent by Messrs. Duveen to the National Loan Exhibition, portray but the father of the one and the husband of the other (aged 52 in 1644), Joseph Koeijmans?

MR. E. B. HAVELL writes to point out that in THE BURLINGTON MAGAZINE, Vol. XV, p. 339 (September, 1909), the reference to the sculpture from Orissa in col. i, l. 31, should be Plate II, 4, not Plate III, 7.

❧ LETTER TO THE EDITOR ❧

'A SEAL OF THE CROSSBOWMEN OF FRANCE'

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In the fifth paragraph of the note entitled 'A Seal of the Crossbowmen of France,' printed in your issue for October (p. 23), the name 'Chastelperron' has been transformed, by a slip

of the pen, in two out of three cases, into 'Montperron.' Please read 'Chastelperron.'

In effect, the seal shows Guichard to have differenced the Dauphin arms with an escutcheon of Chastelperron (not Montperron) to which family his mother is previously stated to have belonged.

8th October, 1909.

A. V. D. P.

❧ ART BOOKS OF THE MONTH ❧

BOOKS ON PAINTERS AND PAINTING

G. B. TIEPOLO. *La Sua Vita e le Sue Opere*. Pompeo Molmenti. 80 Tavole fuori Testo e 350 illustrazioni. Milano: Hoepli, L. 45.

SIGNOR MOLMENTI'S latest volume opens with a sketch of the history of Venetian art previous to Tiepolo's day, a sketch we could wish less summary, especially in respect of Tiepolo's master Lazzarini, and the brilliant virtuoso Piazzetta. A concise life of the master follows, emphatic in its insistence on his temperance, kindness and industry, and repelling effectively the legend of his association in his Spanish travels with the model Cristina, *muy hermosa*, as an unpublished manuscript terms her. We may note in passing that the interesting document relating to his death and inexplicable declaration of poverty seems to refer more aptly to p. 28 than to p. 30. Then the scheme of the book becomes geographical. First the master's works in Venice are discussed, then those existing in Venetian territory. Among these last the *Angel of the Apocalypse* at Udine, painted in 1733 for the church of Sta. Maria Maddalena, and now preserved in the Museo Civico, deserves to be noticed in connexion with the works executed in the same and the following year for the Archiepiscopal Palace, as showing, in more than one place, definite traces of the influence of Correggio—an influence afterwards so completely absorbed in Tiepolo's mature style, that without this positive evidence it might have remained a matter of guesswork.

The frescoes at the Villa Valmarana give proof of another influence, and one which is all important for the study of Tiepolo. Signor Molmenti

unfortunately dissociates the scenes of Chinese life and costume from the more famous and characteristic frescoes at the Villa, relegating them to the end of his book as possibly showing the help of an assistant. Yet there is only one way of explaining the new notation of colour and the new caprice of design which Tiepolo introduced into Europe, and that is by connecting them with the Chinese art from which they derive as infallibly as the art of Bellini and Titian and Veronese derives from the textiles of the nearer East. The rich patterns of the oriental stuffs which make canopies for the Madonna in Venetian art of the early Renaissance, and frocks for fair saints and princesses half a century later, control imperiously the colour schemes favoured by the great painters of the time. But before Tiepolo's day these harmonies of rich green and crimson, of brown, and blue and gold, had long become things of use and wont, and further advance without some fresh inspiration was impossible. That inspiration Tiepolo found in the art of China; not the great pictorial art which we are only to-day beginning to recognize, but the porcelain and the various curiosities and trifles which in his day were becoming the fashion in Europe. From China he derived the idea of those sharp oppositions of rather odd cool colours which make his work (in fresco at least) so eternally baffling, fascinating and stimulating. From China, too, and probably from Chinese porcelain, he learned the charm of things scattered, as if by chance, over a wide surface, the surprising majesty of toppling fantastic clouds, themselves a decoration and no mere conventional background for mythological figure. The *America* or the *Asia* of the great staircase at Würzburg might be transferred with no essential

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alteration to some great Chinese jar, so nearly do the styles of the East and West come together in them. And the chain of descent thenceforth is significant. From Tiepolo comes Goya; and from Goya modern art.

Near Vicenza, too, lies the Villa Cordellina, where a damaged fresco, for which a study exists in a Viennese collection, practically repeats the composition as well as the subject of Veronese's largest painting in the National Gallery, *The Family of Darius before Alexander*. It was natural that Tiepolo should turn to this great predecessor, whose decorative gift, splendour of cool colour, and consummate certainty of execution corresponded so closely with his own talent. Other influences we may sometimes detect—that of Salvator, for example, in certain etchings, that of Piazzetta in certain paintings—but the real Tiepolo is too strong for them, and they have no abiding place in his art. Before the superb manifestations of his power at Würzburg, and the hardly less wonderful achievement of his last years at Madrid, all these antecedents are forgotten in admiration of the man's own daring, decisive genius, which undertakes one colossal task after another, and proceeds from triumph to triumph. The mere mass of his work in itself seems to ridicule the decay, which the overcharged rococo ornament all around might argue; indeed, this biography of Tiepolo, with its long series of plates, points rather to one gifted with the strength and facility of a Rubens than to the diminished power and invention which we associate with periods of decline. His environment did not impair the quality of his talents, though it may have controlled their direction. There is evidence enough—the little *Deposition* in the National Gallery might be quoted—that Tiepolo could handle a grave theme with almost disquieting impressiveness: all the gaiety of Würzburg and the splendour of Madrid cannot hide a vein of seriousness which gives dignity even to his most light-hearted moods.

The scale of the volume is monumental enough to do something like justice to the large decorations; and among the smaller reproductions we notice only one or two (e.g. on p. 179), definitely attributed to Tiepolo, which seem certainly to show the touch of his clever and prolific son. The story of the four pictures recently acquired for the Brera indirectly proves at what pains the author has been to complete his illustrations of little known canvases, but while congratulating him on the wealth of material thus collected we could wish now and then that his geographical classification had been less strict. *The Banquet of Cleopatra* in the Palazzo Labia is discussed in Chapter III, and certain variants described, but it is not till we come close to the end of this weighty volume that Mr. Alexander's delightful study is mentioned and reproduced.

Signor Molmenti's labours in connexion with Venice and its art are well known, and in applying his industrious scholarship to Tiepolo he has performed a task for which gratitude will be general. Even now, perhaps, the reputation of this last great Venetian master has not reached its just place, and the means of studying conveniently his life and work are so inadequate that we regret that this monumental volume is not prefaced with such a bibliography as its author might easily have given us, as the documents and references in the notes are sufficient to prove. Nor is the index of the kind which breathes comfort and confidence. But against these faults we may set very substantial merits, of the kind to which the author's previous works have accustomed us, and it will be long before the book is superseded as a convenient storehouse of information about a great and remarkable artist.

C. J. H.

RUBENS. By Edward Dillon, M.A. Methuen and Co. 1909. 25s. net.

IN the history of painting there are some few figures which stand out like giants among their fellows, and neither lapse of time nor change of habit seems to affect their dominating supremacy or take one cubit from their artistic stature. Of such giants was Michelangelo; of such, but on a slightly lower scale of greatness in personality and achievement, were Leonardo, Titian and Velazquez. Easily, however, among his compeers towers the colossal form of Peter Paul Rubens. It is easy to say that Rubens never excelled Titian in the realm of colour; that in artistic value his output fell far short of that of Velazquez, Rembrandt, Hals, Dürer or Giorgione; that in academic perfection he was not to be compared with Raphael. Granting all this, the fact remains that it is Rubens who dominates the world of painting in the seventeenth century, and, indeed, bestrides the whole art-world, like a colossus, even to the present day. We in England look up to Van Dyck as one of the great figures in our art-history. But what was Van Dyck but a mere product of the school of Rubens? Paris in the seventeenth and eighteenth centuries boasted its famous Academy of Painting, but this great centre of art can be traced to the influence of Rubens. It is somewhat surprising, therefore, to learn from the bibliography prefixed to the present volume how few English writers had previously devoted their attention to a study of Rubens. It would seem, indeed, as if, with the exception of the luminous notes made by Sir Joshua Reynolds on his voyage to Flanders, and the use made by him of the same in his famous lectures, that the only original study of the art of Rubens written in English was the monograph by the late R. A. M. Stevenson, published in 'The Portfolio' for 1898, one of those golden pieces of criticism to the merits of which both artists and

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art historians have ever since done homage. To this monograph Mr. Dillon pays due respect, as also to the famous criticisms of Rubens and his works, which are enshrined in the immortal work of E. Fromentin, 'Les Maitres d'autrefois.' It may perhaps be said that the serious study and true appreciation of the Flemish school of painting under Rubens dates from the publication of Fromentin's notes. Up to that time Rubens had been looked upon as a manufacturer of huge and tiresome *machines*, vast canvases bulging with fat women, prancing horses, and distorted nudités. The Puritan mind shuddered at one thing, the dilettante collector shrank from another. An age which bought vast canvases by Guercino or Ciro Ferri had little to say to the great canvases of Rubens. To a later age, which bowed the knee to a primitive cult, the works of Rubens could not but be as Anathema.

These days are now past and Rubens is better understood. There are few of the ever-increasing number of genuine art students who could not re-echo the exclamation of Fromentin at Antwerp: 'Des Rubens et encore des Rubens. . . . Admire-t-on toujours? Pas toujours. Reste-t-on froid? Presque jamais.' Even in that alarming central room of the Munich Gallery, with a perfect Vesuvius of nudity on one side and a Niagara of nudités on the other, the mind, when cool, can pause to discover the countless beauties, the immense science, the grandiloquence of the mighty intellect in which these extraordinary productions were conceived.

To turn to the book before us, Mr. Dillon has no new story to tell. Rubens lived so much in public that his life is open to the observer both indoors and out of doors. It matters little where Rubens was actually born, whether at Antwerp, as that city would fain believe, or at Siegen, near Cologne, which seems certainly to be the case. Throughout his life, Rubens was Antwerp and Antwerp Rubens, so far as art was concerned.

Mr. Dillon would divide Rubens's career into four periods:—

1. The eclectic or Italian period (1600-8).
2. The Antwerp period (1609-1621).
3. The period of politics and diplomacy (1621-1630).
4. The period from his second marriage to his death (1631-1640).

A study of Rubens's own character and temperament suggests a different division:—

1. Years of education and travel, up to his marriage with Isabella Brant (1600-9).
2. Life at Antwerp up to the death of Isabella Brant (1609-26).
3. Wanderings from home up to his second marriage (1626-31).
4. Life at Antwerp from his second marriage to his death (1631-1640).

Rubens seems to have been a model of domestic virtue. He was devotedly attached to his first wife, and her death seems to have caused such a breach in his life that he readily lent himself to the foreign missions and embassies for which his services were sought. This lasted until he found a second helpmate in Helena Fourment, with whom he seems to have been entirely happy for the remainder of his life. It is noteworthy that it was the temporary withdrawal of Rubens from active work at Antwerp which gave Van Dyck the opportunity of attaining the distinction in his native city, which he coveted throughout life. Mr. Dillon is puzzled, like many others, as to Van Dyck's exact relations with Rubens, both as assistant and as rival. It seems clear that Van Dyck was never a pupil of Rubens, but entered his studio as a first-class assistant, even at an early age. Latterly, if there was any jealousy, it was on the part of the younger man. Mr. Dillon's text is for the most part a catalogue of Rubens's work, intended to accompany the five hundred or so plates which follow. His criticisms are thereby somewhat restricted, and he is evidently dependent on the monumental work of M. Max Rooses for much of his information. But throughout there are pieces of accurate and scholarly criticism, such as one is accustomed to associate with Mr. Dillon's name, and it is probable that in less restricted circumstances there would have been more scope for Mr. Dillon's own views.

Turning now to the part of the book devoted to the illustration of Rubens's work, we find some five hundred and fifty process reproductions of paintings by Rubens, the greater number of the blocks, as we are told, having been supplied by the Deutsche Verlags-Anstalt at Stuttgart. These blocks betray the origin of the book, and show that this is really German, which is perhaps fortunate for the credit of reproductive skill in England. Art students are familiar by this time with the valuable series of similar volumes issued from Stuttgart, these volumes being of considerable aid for the purpose of reference. It would be dangerous, however, to rely upon these reproductions for any real information as to the merits of Rubens as a painter. Perhaps no painter depends more than Rubens on his actual *technique*. Neither colour nor texture can be discerned in such reproductions, values are confused, if not entirely obliterated, and nothing remains but the composition, not always Rubens's strongest point. Some reproductions, such as Lord Darnley's beautiful picture of *Queen Thomyris with the head of Cyrus*, now on view at the Grafton Galleries, or the *Holy Family* in the Wallace collection are libellous caricatures. The reproductions of the famous *Fall of the Damned* and other pictures at Munich are mere ink splashes with strong reminiscences of anatomical sections.

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The book is so heavy that it can hardly be held in the hand, and it is difficult to refer from Mr. Dillon's catalogue to the blocks in the second part. Had the book been divided into two volumes, Mr. Dillon's work would have stood apart. It might have been amplified with advantage to both the author and the reader, and reference to the illustrations would have been rendered much easier. We have laid stress on the inadequacy of the process-block illustrations in this volume in view of the danger to a young student's eye and intellect of debasing a great artist's work through ignoble illustration. This is quite another question from the practical utility of such a volume for such students as may know their Rubens well beforehand.

L. C.

MICHELANGELO. By Gerald S. Davis. Methuen. 12s. 6d. net.

THE Master of the Charterhouse has followed up his work on Ghirlandajo, which we noticed but a short time since, with a similar volume on Michelangelo. Michelangelo is one of those figures whom in these days the most learned of critics would approach with a certain caution, his work from boyhood to the grave in drawing, painting and sculpture being the battleground of theories which seem far from any final settlement. Mr. Davis writes with ease and sympathy, and as a pleasant general account of Michelangelo the book may prove acceptable.

But it cannot claim the profound respect which has been accorded to certain other works in Messrs. Methuen's series. In those we had the results of acute personal observation, of minute and laborious critical study. Here we have no more than a fluent essay by one who is uncertain of his ground, and depends almost wholly on the researches of others. No new book, for example, which deals with Michelangelo's work as a whole can do so satisfactorily unless it faces openly the immense difficulties surrounding the drawings attributed to the master. Yet the problem is left untouched, and there is not even a reference in the bibliography to the one well-known work in which a solution is attempted. Nor is this omission a solitary one, though on certain points, such as the National Gallery panels and the sacristy of San Lorenzo, Mr. Davis is abreast of recent opinion. Yet he does not seem to have heard of the removal of the unfinished statues from the Boboli Gardens to more honourable quarters; his matter is not always very clearly arranged, his touch not always certain; his references—*e.g.*, that to Plate LXXXIX on p. 78—are not always accurate. The book, however, is provided with a plentiful series of illustrations, selected, with a few exceptions, from those in the 'Klassiker der Kunst' volume devoted to Michelangelo.

If the subject is one which (on the critical side) can now be handled with profit only by a profound or a daring scholar, so on the emotional side it can be approached only by one whose intellectual interests move in the same remote and lofty sphere as did those of Michelangelo, and who possesses unusual literary gifts. Mr. Berenson's notes on Michelangelo's drawings on the one hand, and on the other Walter Pater's too brief essay, are thus more permanent contributions to the study of Michelangelo than this pleasant survey, which modestly disclaims any loftier ambition.

MEMLINC. By W. H. J. and J. C. Weale. London : Jack. 1s. 6d.

CONSTABLE. By C. Lewis Hind. London : Jack. 1s. 6d.

THIS little volume on Memlinc is a model of what a small popular book should be. It is written simply, yet with the authority of great scholarship, and the little colour reproductions, if they owe something to the publications of the Medici Society, could hardly be better of their kind. Altogether this is the best volume of Messrs. Jack's series. That on Constable, which appears at the same time, is also above the average both in its pictures and in its text, which indicates a wise use of Leslie's 'Life.'

THE WORLD'S GREAT PICTURES. Fully illustrated. Cassell & Co. 10s. 6d. net.

THIS profusely illustrated volume is a good example of the advance made during the past few years in the production of popular art books. Turning over its pages we have not noticed among the hundreds of reproductions a single picture which is not genuine and typical, and although in one or two cases attributions are bestowed with rather more certainty than scholars usually permit themselves, the general impression left by the book is distinctly favourable. On one of the earlier pages we notice that by an unfortunate error the famous panel of *The Angel of the Lamb* is described as being in the Kaiser Friedrich's Museum, but this is the solitary slip in the description of the pictures which we have noticed. The letterpress, if not very profound, conveys a very fair general impression of the vast field which a book of this kind has to survey, and though, here and there, statements occur which we might wish had been put differently, there is really little with which serious fault can be found. If, for example, it follows the older authorities and gives a wrong date for the birth of John Crome, it sins in company with the latest edition of Bryan's Dictionary, and in a popular work offences no more serious than this may be easily forgiven.

Art Books : Miscellaneous

MISCELLANEOUS

THE CHILDREN'S BOOK OF ART. By Agnes Ethel Conway and Sir Martin Conway. London : Black. 6s.

A SERIES of essays covering more or less the whole field of European art, from the thirteenth century to the end of the nineteenth, accompanied by good reproductions in colour of familiar masterpieces. The title of the book is perhaps the point chiefly open to criticism. The child who could appreciate studies so wide in range would be a child no longer. Yet the studies are so simply written, so well planned, and informed with so just a scholarship that for those who have already acquired the rudiments of history they make an excellent introduction to a sound knowledge of European art. Cuyt is the one man who seems out of place in the distinguished company of artists whom the book selects for illustration, while it excludes all French painters, except for some brief references to Claude in the chapter on Turner.

DE UTRECHTSCH E UNIVERSITEITSBIBLIOTHEEK HAAR GESCHIEDENIS EN KUNSTSCHATTEN voor 1880, door J. F. van Someren. A. Oosthoek, Utrecht. Gebonden Fl. 17.50.

THIS is an elaborately illustrated monograph on the University Library at Utrecht. The paper, the type, the quality and interest of the reproductions are worthy of the University and of Dutch taste, but the text is disappointing. It treats the library purely as an institution, relating its foundation, growth, zenith, stagnation, decay, and renaissance. The *provenance* of its possessions, largely from the great collegiate chapters of the city, its benefactors' wills or deeds-of-gift, the constitutional instruments of the state or municipality, and the *personelle* and salaries of the librarians are of some interest to Trajectensians, but they interest foreign bibliophiles no more than an economic treatise on the Bank interests numismatists. As long and as carefully classified an index as should be desired, promises easy reference to Dutch researches concerning the greater treasures of the library, the Utrecht psalter, the 'De Civitate Dei,' the splendid Pontificale of St. Mary's chapter and concerning the minor specimens, Francesco d'Albani's portrait of Canon Huybert van Buchell, and the copy of the Snorra Sturlosonar Edda, all of which are well illustrated by reproductions. We naturally expect some details about the woodcuts from the Netherlandish printed books, the Utrecht Breviary, the fifteenth-century 'Life of our Lord,' and the unique copy of the 'Book Profitable for the End of All Men.' For most of these both index and text may be searched in vain. Meagre extracts from Sir E. M. Thompson's book and bare references to Sir Martin Conway's respectively have to suffice for the

renowned Psalter and the woodcuts. Similarly, numerical references to the pages of the Dutch authorities, Moll, Taurel and Vogelsang, alone elucidate the Pontificale ; while the remarks concerning the 'De Civitate Dei' are slight and of little interest. Since the library is always with the Dutch, this expensive description might profitably have been made as attractive to foreigners as are its illustrations.

ENGLISH COSTUME : from Prehistoric Times to the end of the Eighteenth Century. By George Clinch, F.S.A., Scot., F.G.S. The Antiquary's Books. Methuen. 7s. 6d. net.

MR. CLINCH draws attention to the difficulty of obtaining the kind of information necessary to his purpose, which is primarily to explain and illustrate the ordinary clothes of ordinary people during the period covered by his book. Monumental brasses and effigies usually show State or official costume ; and the same is true of portraits, at any rate until the later part of the period. The collection, therefore, of information on the development of ordinary costume is a service of some importance, and Mr. Clinch's book, a scholarly and careful piece of work, should prove valuable. The first nine chapters carry the main lines of development down to the end of the eighteenth century ; then come subsidiary chapters on mediaeval and later garments—an alphabetical cyclopedia of garments, including head-dresses and accessories ; costumes military, ecclesiastical, monastic, academic and legal ; coronation and Parliamentary robes, and robes of the Orders of Chivalry, etc. Some of these are too brief to be of service to any but the beginner or the general reader ; the index is inadequate, and the value of Mr. Clinch's book would have been greatly enhanced by the addition of a bibliography, a thing essential in any work with pretensions to scholarship. The plates are many and well chosen.

NOTES FROM A PAINTER'S LIFE. By C. E. Hallé. London : Murray. 6s.

IT has been Mr. Hallé's fortune to be associated with many men and many movements, and this record of his career will be found pleasant reading, although it may not shed any new or startling illumination upon events of the last fifty years.

THE CONFESSIONS OF SAINT AUGUSTINE, BISHOP OF HIPPO. Edited by Temple Scott. Illustrated by Maxwell Armfield. With an introduction by Alice Meynell. Chatto and Windus. 7s. 6d. net.

THIS is a very agreeable reprint of a great classic. The text is Pusey's, and Mrs. Meynell's characteristically wrought preface is more suitable to this edition than Pusey's own would have been. Mr. Maxwell Armfield's twelve illustrations are carefully

Art Books : Miscellaneous

reproduced in colour, though he is probably not entirely responsible for the yellow of Augustine's robe in the excellently pagan frontispiece. It is the pagan side of the story that appeals to Mr. Armfield (as to most people) with the greater force, and his designs are such that his mediaeval letteringsuits them less than that on the plate 'To Carthage I came.' The strange and powerful 'I did not refuse to conjecture,' and the 'She on the morrow was there' may be specially commended for the well-known qualities of Mr. Armfield's work.

A BRIEF ACCOUNT OF GYPSY HISTORY, PERSECUTIONS, CHARACTER AND CUSTOMS. With examples of genuine gypsy melodies. Compiled by Bob Skot of Liverpool. Liverpool : Robert McGee and Co. 2s. 6d. net.

THIS entertaining pamphlet has a second title-page : 'The Romanichels : a Lucubration, by Tringurushi Juvalomursh,' and the author explains that 'every prudent gypsy has at least two names, one on each side of the name-plate of his van.' In the first section the author traces the history of these nomads from their life in 'a district described as north-western India,' which they left somewhere 'before a date given very approximately as 1000 A.D.' to their present position in an England which attempts not to expel but to 'civilize' them. The section on songs gives eleven examples of music and poetry written by the gypsies for themselves, not for the public of Hungary, where alone their song received attention from Europeans. The third section discusses their customs, trades, language, morals, etc., and the fourth their literature. The whole is full of knowledge and quaint interest.

THE CLOISTER AND THE HEARTH. By Charles Reade. Illustrated by Byam Shaw. London : Chatto and Windus. 12s. 6d. net.

'THE Cloister and the Hearth' occupies a distinct place in English fiction as one of the very few historical novels which have stood the test of time. But its very excellence has increased the responsibility thrown upon its illustrators. Thus, although its first appearance was accompanied by drawings by Charles Keene, even that exceedingly distinguished artist could not be said to have provided the book with a fitting pictorial commentary. We have a dim memory of subsequent efforts at illustration that were far more definitely unsuccessful, so that Mr. Byam Shaw really had an open field for his more elaborate effort. And he has achieved a very considerable measure of success. Rightly founding his style upon that of the Flemish masters contemporary with the period of the novel, he comes far more near to giving a truthful interpretation of the story than any of his forerunners. His method of working suits colour reproduction well, and altogether this may be described as the best edition of the novel which

has hitherto appeared. We would specially commend the frontispiece and the illustration of the siege (p. 284), and the black and white drawing facing p. 500. Yet there are one or two scenes which are fixed in the memory as characteristic of the book, such as the encounter with the bear, the fight with the 'Abbot,' and the firing of the windmill, which we wish he could have included instead of devoting himself chiefly to domestic subjects.

CATALOGUES

MORE than nine years have now passed since Hertford House was opened to the public, and a comparison of the Tenth Edition of the Catalogue with the early provisional editions indicates how much study has been devoted by the Keeper to the rich and varied collection under his charge. The catalogue, in fact, is practically re-written ; it is well arranged and printed, and contains fifty-six typical illustrations. Bernete for Beruete on p. 189 is the single misprint we have noted. The use of Raphael's name as a heading for the little copy on porcelain of the *Three Graces* (766), qualified only by the note on the painting itself, seems less appropriate than that adopted for the same picture on p. 29, or for Nos. 547 and 554, both in the preliminary lists and the body of the catalogue. The biographical notices are made valuable by the numerous references to modern private collections and by the admirable estimate of each artist's peculiar talent which they include. The fourteenth edition of the Official Catalogue of the National Portrait Gallery also represents an advance upon its predecessors in the matter of typography, and contains a vast amount of information. Mr. Holman Hunt might not accept the credit given to Ford Madox Brown in connexion with the foundation of the 'Pre-Raphaelite School,' and many would think that Coleridge's poetry took precedence of his criticism, but the biographical summaries as a whole are admirable.

Mr. G. P. Bankart sends a catalogue of his decorative rain-water-heads, garden cisterns, piping, etc., in cast and wrought lead work.

'Katalog der Universitäts-Jubiläums-Ausstellung.' Leipzig : Fritz Eckardt. 1909.

THE celebration of the Jubilee of the University of Leipzig was made the occasion of a remarkable exhibition of which this illustrated catalogue provides a permanent memorial. Interesting however as were the paintings and the splendid examples of metal work included in the exhibition, those outside the University will perhaps be most interested by the remarkable series of drawings by Goethe, drawings indicating all the artistic sense and rather more than the artistic training which one might naturally expect from his genius.

New Prints

NEW PRINTS

SINCE its recent publication of the portrait by Ambrogio de Predis in the Ambrosiana, erroneously called *Beatrice d'Este*, the Medici Society has issued a companion print, taken from the portrait of the same lady recently discovered in a private collection in London, and reproduced in the present number on p. 117. The print, which is the same size as the picture (eighteen inches by twelve and three-quarters) is published in a limited edition at 31s. 6d. net. So far as the owner of the picture is aware, it has never before been photographed or catalogued. The sitter is wearing not the black cloak over the vivid red dress of the Ambrosiana portrait, but a golden brown cloak over an embroidered dress of subdued crimson. Her hair is of a much deeper auburn, and her head-dress consists of a cap of the same shape as that in the Ambrosiana portrait, but of a finer network ornamented with pearls, while a double row of pearls over the brow replaces the gold and jewelled band. The pearls round the neck are smaller, though the jewel that hangs from them appears to be the same. The ornament on the left shoulder consists, as in the Milan picture, of a large ruby with a pearl drop, but it is surmounted with a heraldic dove—a badge which might be of service in any investigation into the identity of the sitter. In her right hand is what appears to be a palm branch.

The painting is obviously of a somewhat later date than the Ambrosiana panel. The heavier, oilier pigment and the coarser but more powerful modelling indicate that the influence of Leonardo da Vinci has made itself strongly felt. If, therefore, the painting is still to be connected with de Predis it must belong to his later style, of which the wings to *The Madonna of the Rocks* in the National Gallery are easily accessible examples. In these angel figures we shall find technical characteristics exactly similar to those of the portrait, and the similarity makes the idea of a repetition by de Predis himself of his earlier portrait by no means impossible. Indeed, this is perhaps the simplest solution of the problem.

Botticelli's tempera panel in the Uffizi representing *The Birth of Venus* is one of those Italian pictures which to the outside world practically sums up the art of its maker, and the colour facsimile just issued by the Medici Society is thus likely to have a long lease of popularity. The reproduction is on a generous scale, as befits so large and important an original, measuring some three feet in length, so that the price of twenty-five shillings is moderate enough. In character the facsimile resembles some of the earlier products of the society in that it seeks for a pleasant harmony

of general effect rather than for that extraordinary minuteness of detail which has been characteristic of several of the society's later facsimiles. Not that the work is in any way coarsened or dimmed; on the contrary with the help of a magnifying glass the actual workmanship of the panel can be traced clearly enough; the reduction in scale only adding a certain delicacy to the firm outlines and dainty details of the daisies, the cornflowers and the roses. The gilding of the original has been copied by a gold printing, applied much more tactfully than is usual with such printings, while the cool masses of green and grey and pale red are admirably blended. Altogether the print is a delightful thing, although if we remember rightly the tone of the figures of the Winds advancing over the waters is somewhat firmer and cooler in the Florentine panel than it is in the Society's reproduction.

In attempting a facsimile of Gainsborough's delightful study of his two daughters, which is one of the gems of the small collection of pictures at the Victoria and Albert Museum, the Medici Society has attempted a task which tests even its considerable powers. The facsimile is almost on the scale of the original work, and is published at the price of fifteen shillings. The general tone and exquisite colour of the original are perfectly suggested, but there is undeniably ever so slight a loss in the matter of texture. The reproduction has not the peculiar crisp quality of the original sketch, a quality depending no doubt in a large measure on the actual solidity or transparency of the touches of Gainsborough's brush and therefore incapable of reproduction by any photographic process, which after all cannot be more than a tinted sheet of flat paper. Yet possibly the very slight reduction in scale has something to do with the difference between original and facsimile, for close examination again shows that Gainsborough's handling is mimicked, touch by touch.

Lastly the society publish a facsimile of the well-known *Dutch Interior with Soldiers* by Pieter de Hooch in the National Gallery (15s.). Once more we may fairly say that the facsimile is almost perfect of its kind. The light, the air, the space, the colour of this little masterpiece could not possibly be rendered better. But once more something has been lost by the inevitable reduction of scale, and the peculiar vivid precision of the artist's touch can only be followed here and there where some broadly handled passage catches the light. These prints in short worthily sustain the Medici Society's high reputation and set a standard which cannot fail to have an immense reflex action for good upon the less elaborate processes of colour reproduction which have hitherto been in vogue.



PORTRAIT OF A LADY, ATTRIBUTED TO AMBROGIO DE PREDIS.
IN A PRIVATE COLLECTION. BY PERMISSION OF THE MEDICI SOCIETY

RECENT ART PUBLICATIONS *

TOPOGRAPHICAL ANTIQUITIES

- FEET (T. E.). The stone and bronze ages in Italy and Sicily. (9x6) Oxford (Clarendon Press), 16s. net. Illustrated.
- UGOLETTI (A.). Brescia. (11x8) Bergamo (Istituto d'Arti grafiche), l. 4. 'Italia artistica'; 160 illustrations.
- ROBERTO (F. del). Randazzo e la Valle dell' Alcantara. (11x8) Bergamo (Istituto ital. d'Arti grafiche), l. 4. 'Italia artistica'; 148 illustrations.
- SCHLEINITZ (O. von). Trier. (8x5) Leipzig (Seemann), 4 m. 'Berühmte Kunststätten'; 201 illustrations.
- Mittelalterliche Inventare aus Tirol und Vorarlberg. Herausgegeben, mit Sacherklärungen, herausgegeben von O. v. Zingerle. (11x7) Innsbruck (Wagner), 14 m.
- CRASTER (H. H. E.). A history of Northumberland. Vol. IX: The parochial chapelries of Earsdon and Horton. (11x9) Newcastle-upon-Tyne (Reid); London (Simpkin, Marshall), 31s. 6d. Illustrated.
- SINCLAIR (W. M.). Memorials of St. Paul's Cathedral. (9x6) London (Chapman & Hall), 16s. net.
- BERTEAUX (Abbé). Etude historique en deux volumes sur l'ancienne cathédrale, les évêques, les églises, les cloches, les sépultures, les pierres tombales, de la ville de Cambrai, de l'an 500 à l'an 1798. (9x6) Cambrai (d'Halluin-Carion).
- ARNOLD (C.) and TABOR FROST (F. J.). The American Egypt: a record of travel in Yucatan. (9x6) London (Hutchinson), 16s. net.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- MENGIN (U.). Benozzo Gozzoli. (9x6) Paris (Plon), 3 fr. 50. Illustrated. 'Les Maîtres de l'Art.'
- HUTTON (E.). William Hogarth. (14x11) London (Unwin), 5s. net. Illustrated.
- JUSTI (C.). Michelangelo. Neue Beiträge zur Erklärung seiner Werke. (10x7) Berlin (Grote), 18 m. 41 plates.
- THODE (H.). Thoma, des Meisters Gemälde in 874 Abbildungen. (10x7) Stuttgart, Leipzig (Deutsche Verlags-Anstalt), 15 m.
- ROSENHAGEN (H.). Uhe, des Meisters Gemälde in 285 Abbildungen. (10x7) Stuttgart, Leipzig (Deutsche Verlags-Anstalt).
- GESTOSO Y PÉREZ (J.). Ensayo de un diccionario de los artistas que florecieron en Sevilla. Vol. III, with appendices to I and II. (10x7) Seville (J. A. Fé; T. Sanz); Madrid (F. Fe), 12 pesetas.

ARCHITECTURE

- MUCHAU (H.). Pfahlhausbau und Griechentempel Kulturgeschichtlich - sprachwissenschaftliche Untersuchungen. (10x9) Jena (Costenoble), 11 m. 60 illustrations.
- HOLBORN (J. B. S.). An introduction to the architecture of European religions. (7x6) Edinburgh (Clark), 6s. net. Illustrated.
- LÉCUREUX (L. T.). Saint-Pol-de-Léon: la cathédrale, le Kreisker. (8x5) Paris (Laurens), 2 fr. Illustrated.
- LONGNON (H.). Le château de Rambouillet. (8x5). Paris (Laurens), 2 fr. Illustrated.

* Sizes (height x width) in inches.

- BARUCCI (G.). Il castello di Vigevano nella storia e nell' arte. (11x8) Turin (Baravalle & Falconieri), l. 6. 80 pp., illustrated.

- Bericht über den VIII internationalen Architekten-Kongress, Wien 1908. (10x6) Vienna (Schroll).

With a paper of 39 pp. by Herr Baurat Iveković, 'Über die Entwicklung der mittelalterlichen Baukunst in Dalmatien. Illustrated; and with reports in English, French, etc.

PAINTING

- BROCKWELL (M. W.). The National Gallery: Lewis bequest. With a preface by Sir C. Holroyd. (8x6) London (Allen), 5s. net. Illustrated.
- BORENIUS (T.). The painters of Vicenza, 1480-1550. (9x6) London (Chatto & Windus), 7s. 6d. net. Illustrated.
- Catalogue raisonné de la collection M. Le Roy. Vol. V. Peintures, par P. Leprieux et A. Pératé; miniatures et dessins, par P. A. Lemoisne. (17x12) Paris (privately printed). Photogravures.

SCULPTURE

- MAETERLINCK (L.). Le genre satirique, fantastique et licencieux dans la sculpture flamande et wallonne: les miséricordes de stalles (art et folklore). (10x5) Paris (Schemit), 12 fr. Illustrated.
- BRUECKNER (A.) and STRUCK (A.). Der Friedhof am Eridanos bei der Hagia Triada zu Athen. (13x10) Berlin (Reimer), 30 m. Illustrated.
- PAGENSTECHER (R.). Die Calenische Reliefkeramik. (11x8) Berlin (Reimer), 22 m. 27 plates.

MISCELLANEOUS

- BURTON (W.) and HOBSON (R. L.). Handbook of marks on pottery and porcelain. (8x5) London (Macmillan), 7s. 6d. net.
- WINTER (F.). Das Alexandermosaik aus Pompeji. (22x19) Strassburg (Schlesier & Schweickhardt) 48 m. 3 coloured plates.
- HEIDEN (M.). Textilkunst des Altertums bis zur Neuzeit. (12x9) Berlin (Central-Verlag), 6 m. Illustrated.
- LUCIA (G. de). La sala d'armi nel museo dell'Arsenale di Venezia. Catalogo storico, descrittivo, documentato, con una appendice di M. Nani Mocenigo. (12x9) Rome ('Rivista Marittima'). Published 1908. Illustrated.
- SOMEREN (J. F. van). De Utrechtsche Universiteits bibliotheek, haar geschiedenis en kunstschaten. (13x10) Utrecht (Oosthoek), 18 florins. Illustrated.
- PEARCE (C. W.). Notes on old London city churches, their organs, organists, and musical associations. (7x4) London (Vincent Music Co.); Boston, U.S.A. (Donlan), 3s.
- HILL (G. F.). Historical Roman coins. From the earliest times to the reign of Augustus. (9x6) London (Constable), 10s. 6d. net. Plates.
- HOORN (G. van). De vita atque cultu puerorum monumentis antiquis explanato. (11x9) Amsterdam (De Bussy), Doctoral dissertation presented to the University of Amsterdam. 98 pp. 38 illustrations.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE ninth International Congress of Art Historians, which took place in September from the 16th to the 20th at Munich, was very well attended, there being about three times as many people there as had ever convened before, but not much of general interest was transacted. The question of establishing a magazine devoted to the interests of research, and governed by the craft rather than by a publisher, was struck off the list of the things to be discussed. Some time was devoted to considering

the feasibility of obtaining a free admission card for *bona fide* art historians to all the German museums, on the plan of the Italian 'permesso.' But the difficulties seem insurmountable in face of the fact that so many different State and Municipal Governments will have to be applied to. It was further decided to add short reviews to the annual bibliography, which is preparing at the instigation of the last Congress. Venturi read a paper, 'Della Posizione ufficiale della storia dell' arte rispetto alle altre discipline storiche'; M. Schmid of Aix-la-Chapelle one on 'University Museums'; V. Schubert Soldern one on 'Theoretical and practical systems in the history of art'; Verga one on the 'Raccolta

Art in Germany

Vinciano,' and Waetzold a very interesting one on 'Proposals towards a terminology of colours,' in which he showed, with the aid of Kallab's colour-analyzer, that it is possible to determine the pigments, luminosity and degree of saturation of each tint, so that, in spite of all subjective judgment which comes into play, a proper nomenclature of colours and tints ought to be possible. All the other lectures given—and there were many of them—were only brief *comptes rendus* of various authorities on some restricted subjects upon which they happened to be just engaged. But none of them had any points of general interest which warranted their being broached before an international and professional audience like this, which really convenes only to discuss topics that in some way bear upon the interests of us all.

A number of very important exhibitions had been arranged in honour of the Congress. The Royal Library showed a superb collection of its illuminated manuscripts and miniatures; the National Museum a goodly number of Bavarian paintings of the second half of the fifteenth century, now scattered over various provincial museums, etc. The most interesting of all was an exhibition of eighteenth and early nineteenth-century Munich artists, for it brought to light a number of respectable artists like Edlinger, de Marées, Goudreaux, Kellerhoven, who have scarcely been noticed hitherto, and it proved that Munich was within the eighteenth century already one of the principal centres of art, where so much was doing and so many commissions and honours to be had, that artists from all countries flocked thither.

Dr. Schoenfeld, the proprietor of the celebrated artists' colours establishment, has for about forty years been collecting remarkable paintings of the school of Düsseldorf, where he resides. This covers the period when Düsseldorf, with its Achenbach, Jordan, Vautier, Bokelmann, Wislicenus, Knaus, etc., ranked as the foremost in Germany. Dr. Schoenfeld has now asked two painters, Professors Roeber and Oeder, to select 145 pictures which he will give as a present to Düsseldorf, subject to the condition that they are properly housed and remain together as an illustration of what the local school has achieved in the course of about half a century.

A course of lectures for the improvement of the taste of business-men is to be held this winter at the Mercantile High School in Berlin. Professor Jessen, Librarian at the Museum of Applied Arts, will read: 'On the necessity of improving the taste of the German tradesman.' Professor Paul Kreis, of Tübingen, M. Schmid, of Aix-la-Chapelle, and K. E. Osthaus, of Hagen, will read on Textiles, Coloration and Treatment of Dry Goods, Fashion and Taste, Show-window Decoration, etc.

The National Gallery at Berlin has received an

interesting donation of pictures from Hermann Hoffbauer and his wife. Among them there are portraits of the Schadow family by F. Krüger and E. Magnus, and many works by Eduard Hildebrandt, embracing a portrait of Alexander von Humboldt, nearly 300 water-colours done during the artist's tour around the world, and about 900 other studies and sketches.

The Kaiser Friedrich has come into possession of a portrait by Rubens, the head of an elderly man. A number of Florentine thirteenth century sculptures in this Museum, among them a *Dying Virgin with Three Mourning Apostles*, and some angels, which were supposed to have belonged to some tomb, are now held to be fragments of the statuary which decorated the door of the façade of the Cathedral in Florence, next to the Campanile. They would thus have to be ascribed to Arnolfo di Cambio or one of his immediate followers.

The Print Room at Berlin has acquired a number of Menzeliana, notably a hundred lithographs of 'Poisonous Plants' which Menzel and his father drew in 1831, the lithographed Royal Portraits, which he did for Kutz's History of Prussia, and an astronomical chart, on which Menzel had written, 'with this I earned my first money after having become independent.'

Three departments of the new Municipal Museum at Frankfort-on-the-Main have just been opened, the collection of paintings by Frankfort artists, modern art and the sculpture gallery. The first of these embraces the eighteenth and nineteenth centuries down to our own day, including excellent collections of the work of Hans Thoma, Wilhelm Trübner and Fritz Boehle. The modern gallery has the Pfungst bequest as a nucleus. Pfungst collected in the middle of the nineties and was interested in the younger men, who had at that time just formed the first German Secession at Munich. All the leaders in that movement, such as v. Uhde, Slevogt, Dill, v. Habermann, Hans von Heider, v. Stuck, Voltz, are well represented.

The sculpture gallery seems to have turned out quite remarkable, considering the novelty of its foundation. All times from Ancient Egypt down to the Renaissance have been covered. Among the *pièces de resistance* are the excavations of the Kaufmann-Falls expedition to the Menas Sanctuary in the Mareot desert, a bronze plaquette of a Duke of Piombino by Filarete, the stucco bust of St. Jerome which is closely related to Leonardo da Vinci's painting in the Vatican Gallery, an Andrea della Robbia altar representing *The Ascension of the Virgin*, one of the best works of this master on this side of the Alps, and an antique marble statue of Pallas Athena, perhaps the most important archaeological find of the last decade. It is part of the famous Marsyas group by Myron, now in the Lateran at Rome, and was unearthed in the vicinity of the gardens of Lucullus.

H. W. S.



TWO SAINTS, BY PSELLINO; IN THE
COLLECTION OF H. M. THE KING.

EDITORIAL ARTICLES

THE WAX BUST ATTRIBUTED TO LEONARDO

NO useful purpose would be served by discussing at the present moment the controversy round the wax bust attributed to Leonardo da Vinci which has recently been acquired by the Berlin Museum. The singular chain of living local evidence connecting the bust with a little-known English sculptor, and the extraordinary past achievements of the authorities who have purchased it are alike entitled to our respect. When attention was first called to the bust in *THE BURLINGTON MAGAZINE*, and illustrations given more than six months ago,¹ its connexion with certain Leonardesque pictures was evident, though its date and authorship were obviously uncertain. To-day, looking at the matter from an international standpoint, matters are hardly further advanced. Time alone can bring that universal consent which is our one substitute for positive knowledge.

One thing at least the discussion has brought to light, and that is the skill of Richard Cockle Lucas. If the bust be by him—and the entirely English character of the left profile view supports therein the view of his friends and family—his was one of those assimilative talents which from time to time at some felicitous moment reflect past greatness with a veracity as immediately effective as that of a stage illusion.

It is evident from his existing work that Lucas had none of the consistent inspiration of a Bastianini. His temper was as typical of the English artistic habit of mind as that of his namesake the mezzotinter—a genius when inspired by a Constable; a hack and a dullard when brought into contact with dulness and triviality.

¹ Vol. xv, p. 108 (May, 1909).

So far, indeed, from the controversy over this bust adding to our national self-complacency, the theory that it is by Lucas would only confirm a suspicion that British artists have too often allowed their work to gain a temporary brilliance by dexterous stylistic imitation at the expense of more sincere if less effective artistic effort. As a contribution to the elucidation of the problem, we think it may be of interest to give (on p. 176) the photographs, taken from precisely the same point of view, of the bust at Berlin and of the draped figure which was, it is universally admitted, in the hands of Mr. Richard Cockle Lucas.

The exhibits which the National Loan Exhibition have assembled, with admirable promptitude and energy, at the Grafton Galleries, afford some fresh material for the formation of a judgment. The original Leonardesque painting from the Morrison collection is there exhibited. There is no doubt that this is the picture which was entrusted by Buchanan to Lucas, nor can it be denied that it has innumerable points of similarity with the Berlin bust. The picture is certainly not by Leonardo, nor even by Gian Pedrini, though there are traces of Pedrini's influence, notably in the drawing of the arm. It would seem to be by some later Lombard painter, probably inspired by Pedrini's *Flora*, at Hampton Court, the general idea of which he has taken in the reverse sense.

Of the indubitable works in wax by R. C. Lucas several are collected there. The cameos from the antique and the tomb of William of Wykeham, taken together, show Lucas's extraordinary adaptability to the most diverse styles. They also prove that he was in the habit of tinting his waxes in a curious manner. An original portrait bust in wax shows how extremely feeble

The Wax Bust attributed to Leonardo

Lucas was when unaided by external influence. It must, however, be noted that the peculiar Leonardesque modelling of the eyes of the Berlin bust recurs here.

We can hardly doubt that the study of these wax models, especially the peculiar fractures they exhibit, may have a determining influence upon the opinion of those most qualified to judge.

❧ MR. WILLIAM LAFFAN ❧

JUST as this number of THE BURLINGTON MAGAZINE is going to press we have received the sad and unexpected news of the death of Mr. William Laffan, of New York. Probably few of our European readers will have any idea of how serious this loss is to the real interests of art in America. As a trustee of the Metropolitan Museum of New York he was indefatigable and self-sacrificing in his efforts to promote the permanent welfare of that institution, and to aid in every way in his power a genuine and disinterested reverence for beauty. In the branch of study which he had made specially his own—that of Oriental porcelain—the admirable catalogue of the Morgan collection bears witness to his capacity and discrimination;

but in all branches of art with which the Museum was concerned the weight of his influence was consistently exercised in the encouragement of a scholarly and serious conception of the public function of art. His interest in the aims of THE BURLINGTON MAGAZINE was constant, and we owe him a deep debt of gratitude for his cordial and generous support. This is not the place to speak of his extraordinary talent as a journalist, of the exquisite quality of his incisive humour, or of those personal characteristics which endeared him to his friends: the most marked and distinguishing quality of his character was his power to retain at heart, in whatever circumstances the vicissitudes of life placed him, the candour, and the indifference to common ambitions, of a genuine artist.

NOTES ON PAINTINGS IN THE ROYAL COLLECTIONS—XIV A GROUP OF TWO SAINTS, S. GIACOMO AND S. MAMANTE, PAINTED BY PESELLINO

❧ BY LIONEL CUST, M.V.O., F.S.A. ❧

AMONG the early Italian paintings acquired by H.R.H. Prince Albert in 1846 was a large upright painting on panel, representing two male saints, and ascribed to Pesellino. It was obtained from Mr. Warner Ottley, and had previously belonged to Mr. W. Young Ottley. The ascription to Pesellino seemed on the face of it to be quite correct, and the fact of its being but a fragment of a large picture was also manifest.

On a photograph being shown to Mr. Herbert

P. Horne, he at once recognized in it a fragment of a very important altarpiece, representing *The Holy Trinity with Saints and Angels*, painted about 1457 for the church of the Santissima Trinità at Pistoja. The commission for this painting was entrusted to Francesco di Stefano, known as Pesellino through his early training under his maternal grandfather, Pesello then working in conjunction with his partner, Piero Lorenzo di Pratese. The whole picture represents the *Holy Trinity* in the centre between *S. Giacomo Maggiore* and *S. Mamante* (or *Mamaso*) on the spectator's left, and *S. Zeno* and *S. Jerome* on the right. Above these figures



ALTARPIECE BY PESELLINO AND FILIPPO LIPPI IN THE COLLECTIONS OF H.M. THE KING, LADY HENRY SOMERSET, AND THE COUNTESS BROWNELOW, AND THE NATIONAL GALLERY

Notes on Paintings in the Royal Collections

floated angels in adoration. At some time or another, probably not long before the date at which it came into Mr. Young Ottley's possession, the original painting was broken up with cruel violence, and the fragments sold as separate pictures. The central portion, representing the *Trinity*, was purchased from Mr. Young Ottley by the Rev. W. Davenport-Bromley, and at the sale of this noted collection in 1863 it was purchased by the Trustees of the National Gallery. The two figures of flying angels have found their way into the private collections of the Lady Henry Somerset and the Countess Brownlow, and have been exhibited on more than one occasion. The remaining group of S. Zeno and another saint has not yet been discovered. The predella, with scenes from the lives of the four saints, is in a private collection at Pistoja.

The history of this important painting and its vicissitudes are in course of investigation by Mr. Horne, and, when published, will prove an interesting chapter in the history of Central Italian art. In the meantime, a reproduction is given of the main painting as reconstructed from the fragments at present known to exist, in the hope that the missing portion may thereby be recognized.

The work of two hands can be traced in the complete picture. Pesellino died at Florence in 1457, at the early age of 35, and was buried in the church of S. Felice in Piazza there. The painting was unfinished at the time of his death. On this point and others Mr. Horne's researches will without doubt throw much light.

Meanwhile the independent researches of Signor Bacci, summarized below, have thrown much light on the history of this picture.

PESELLINO'S ALTARPIECE.

THE documents published by Signor Peleo Bacci, in the '*Rivista d'Arte*,' 1904, are of such unusual interest in connexion with the reconstruction of this altarpiece now for the first time made public that I may perhaps be permitted to summarize them for the benefit of those English readers of THE BURLINGTON MAGAZINE who are not familiar with the original. Documents of this kind have as a rule but little human interest, but it so happens that the author of these—a certain priest, Pero di Ser Landi—has a picturesque and effusive style which allows us an unusual glimpse into the humours of provincial manners in the mid-fifteenth century.

The story of the whole transaction is briefly this. On September 10th, 1455, the Company of the Santissima Trinità of Pistoja met and decided

¹ 1455, 10 Sept.

'The Company of the Trinity united and assembled in our church in the middle of the week on 10 Sept. of the above-named year in an ordinary meeting according to the usual custom. After divine service had been celebrated and silence commanded by the priors, and all ordered to take their respective seats, Messer Jachopo (di Bart. Bellucci), Archpriest for

to have painted an altarpiece for their oratory. It was to have the *Trinity* in the centre, the figures of S. James, S. Zeno, S. Gerome, and S. Mamante (in local dialect, *Momme*), at the sides, and to cost from 150 to 200 florins. In June, 1456, Prete Pero di Ser Landi records the expenses of his visit to Florence to commission the altarpiece of Pesellino. On September 26th, 1456, are recorded disbursements to Pesellino and to the carpenter who made the panels. From September, 1456, to July, 1457, Pero di Ser Landi was constantly visiting Florence to supervise the picture, always at the expense of the company. As a rule he appears to have gone once a month at a cost for horses and hotels of about three libbri.

In 1456, further payments to Pesellino, Manetti (the carpenter) and to Bastiano di Nanni del Conte, for a '*predella intarsiata*' are recorded. In 1457 Pesellino died, and in 1457 we find recorded a payment of 20 fiorini di suggello to Madonna Tarsia, Pesellino's widow, as '*part of the amount left due for the picture he had painted.*' In the same year, seven pounds of fruit were taken to Florence, to present to the notary, and had to pay tax at the octroi. In the same year there are items of expenditure for the carriage of the panel to Pistoja, where it too was subjected to the exactions of the octroi. But the picture was not yet finished, and it was handed over to Fra Filippo Lippi at Prato for this purpose. Items of expense for going to see Filippo Lippi at Prato now take the place of those for the periodical visits of Pero di Ser Landi to Florence. Lippi appears to have been paid in part in corn.

the time being, and one of the priors proceeded to speak . . . persuading the Company that, seeing that the most devout Company of priests of the Trinity was placed in such honour and glory that by divine Providence and by the good and holy statutes observed therein from of old, it was from day to day augmented in all those occupations in which they were at the time engaged, whereby the said Company might be called sublime and more exalted than any place in our lands—truly it seemed to him that in one thing only the said Company suffered inconvenience and great loss, and this was that the Company was without such a gift as, that is to say, a painting for the altar. . . .'

They all agree that the picture is to be got, but 'various were the opinions as to the expenditure. To one it seemed that a moderate thing of small cost would suffice, others considering the conditions of that place were against a small expense, and then all were talking together at once, one wanting one thing and another another without any accord.'

Then Bart. Farucci speaks and advises an expenditure of 150 to 200 florins, and this was passed by a large majority. Thereupon a committee is appointed to supervise the work, with power to sell 350 *omine* of corn for the expense.

Then they discuss the figures to be put in: 'All were agreed to place the Trinity in the centre because it was our emblem, and then there were to be two saints on either side; one was decided to be Saint James the Greater because he was a "patron" of the country, and another was to be S. Zeno, also a patron of all the clergy of Pistoja. The third was S. Gerome, and because the fourth saint was wanting, I, prete Pero Ser Landi, humbly prayed the Company, seeing that I was most devoted to the glorious martyr, S. Mommè, that if they agreed that his figure should be painted there, I was willing to celebrate his day every year in the said Company, and leave for the said feast-day in perpetuity six *omine* of wheat.'

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Finally in 1459, the picture was finished, and brought to Pistoja. The expenses appear to have exceeded the anticipations of the company, for a separate account records their indebtedness to the Bishop of Pistoja, who advanced money to Fra Filippo Lippi.

The next entry is of the utmost importance for the history of the picture. There would appear to have been some discussion as to the ultimate value of the picture, which was estimated at from 180 to 200 florins. The Bishop of Pistoja, Donato de' Medici¹, decided in 1459 that the work done by Filippo Lippi was good, and that the picture was worth 200 florins. To Filippo was due therefore the rest of the 200 florins, after subtracting the amounts already paid to Pesellino and his heirs. It is not a little surprising to find what the relative shares of the two artists were. Pesellino and his heirs had had only 85 florins, and Lippi receives 115. Moreover for painting a *cortina* and *dossale* in wood for the altarpiece, Lippi is awarded 18 florins more.

In 1462 and 1463 the company is occupied in getting from Francesco di Lorenzo de Montelupo a glass window to protect the altarpiece from the weather.

In 1465 the company added *sportelli* for the further protection of the picture; these were painted by Meo di Bocchi, who did thereon four shields with the emblems of the company—i.e., the Trinity.

The last entry is that of 1467, when one of the priests of the company went to Prato and paid the dues to enable him to bring out of the town the *dossale* painted by Lippi. At last, then, the altarpiece, with all its fittings, was complete.

Two questions remain to be answered. The predella of four pieces which exists in the collection of Cav. Antonio Gelli at Pistoja is reproduced by Herr Werner Weisbach in his book on Francesco Pesellino. According to him, the four subjects are (1) *A Miracle of San Zeno*, (2) *Beheading of S. James*, (3) *Daniel in the Lions' Den*, (4) *S. Jerome in the Wilderness*. The *Daniel in the Lions' Den* is surely a scene in the life of S. Mommè,² but what, I have not been able to discover. The question remains whether this predella was done by Filippo Lippi or by Pesellino. The payment to Bastiano di Nanni del Conte in 1456 for a predella of intarsia work

¹In the panel at Buckingham Palace S. Mamante is accompanied by a lion.

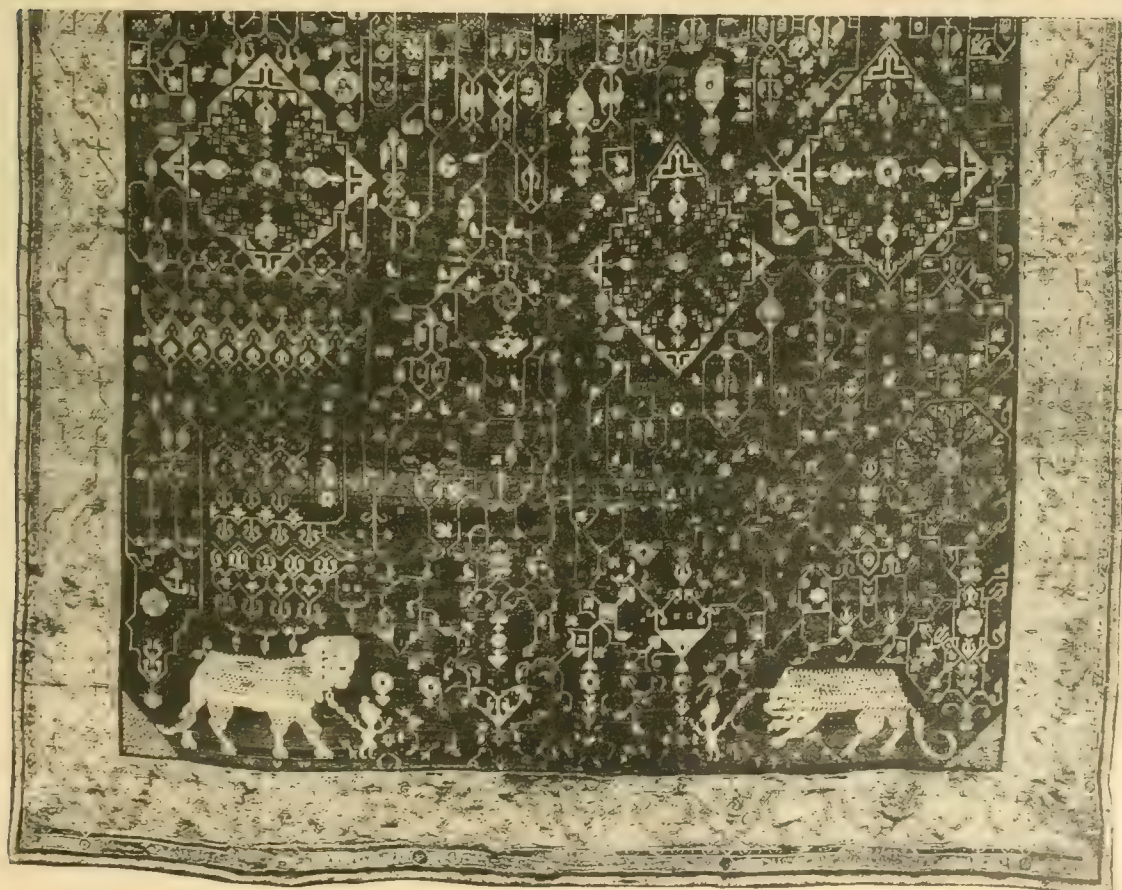
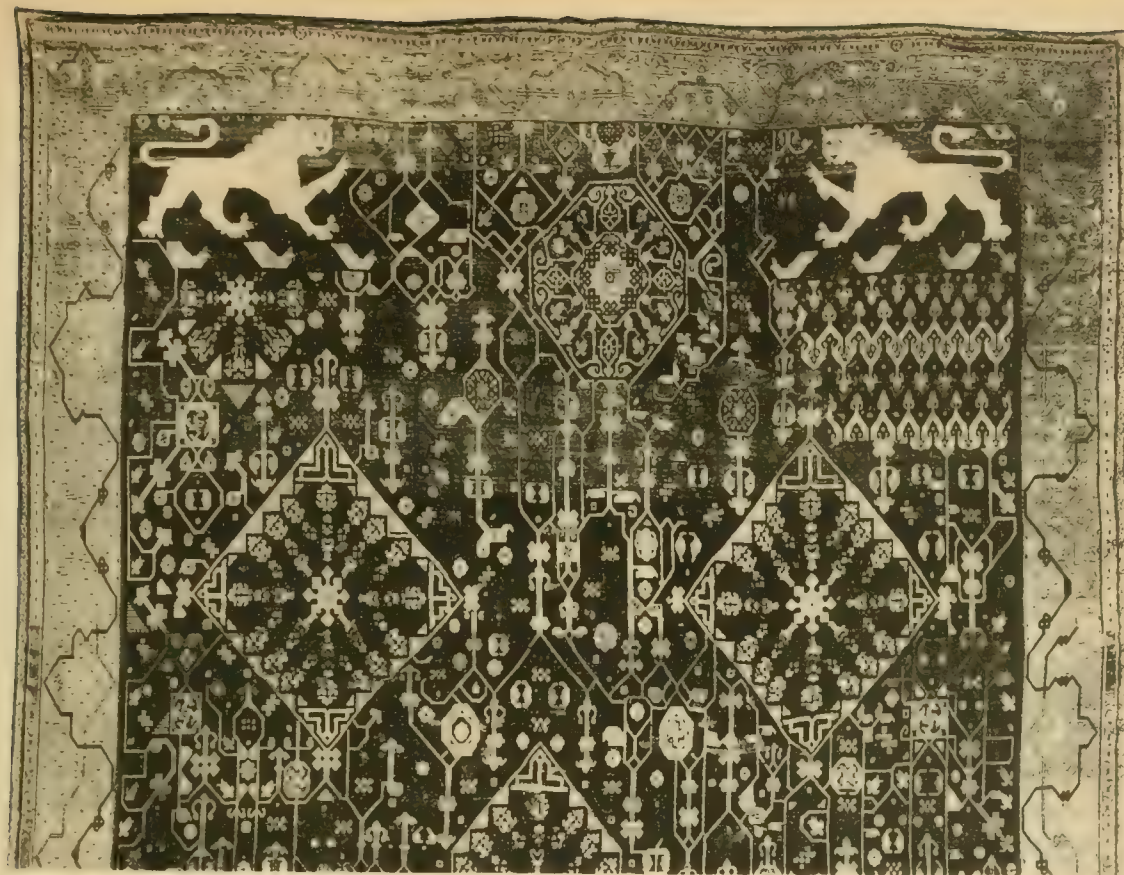
complicates the problem. Herr Weisbach maintains the authorship of Pesellino; Mary Logan and Signor Peleo Bacci consider it to have been by Filippo Lippi. It seems probable that the tarsia work was in the nature of a framework for the panels, and it is likely that in the panels the same inextricable mixture of the work of Pesellino, his assistants, and Fra Filippo Lippi exists as maintains in the rest of the altarpiece. The whole document shows what a complicated piece of work an altarpiece was, how little the conditions of modern picture making obtained, and how impossible it is when so many hands were at work to resolve the finished work into its component parts.

Of one thing only we may be fairly sure: the general design would be Pesellino's. The *Christ* is certainly his in its main outlines, since it is scarcely other than an enlarged version of the *Christ* in the recently acquired Berlin *Crucifixion*. But it would be rash to say that Pesellino finished even this part of the altarpiece; it is weaker in modelling, less firmly accented in line than the beautiful figure of the Berlin picture. Personally, too, I am inclined to see in the face of God the Father Fra Filippo's distinguishing characteristics. It has his genial and rather too good-natured expression.

The second question is what became of the other side panel, and here Waagen's description of the picture, which he saw in Young Ottley's collection, must be quoted. He says (in the first English edition, 1838, Vol. II, p. 125), 'Pesello Peselli: the altarpiece which, according to Vasari, he painted for the church of S. Jacopo in Pistoja (the documents now show that Vasari was in error here), God the Father holds Christ upon the cross. On two other panels, *S. James* and *S. Zeno*. Very noble in the character of the drawing and admirably carried through in all the parts. In this picture the master is not inferior to any of his contemporaries.'

Now he mentions only two saints and yet speaks of two panels; moreover the two saints occur upon separate panels. It seems more probable that he should omit to mention all the figures than that he should have spoken of one panel as two. Therefore we may assume that the picture was complete in Young Ottley's collection, though already divided into panels. What has happened to the remaining side panel is a matter for conjecture.

ROGER E. FRY.



A SHIRAZ CARPET OF THE XV CENTURY
IN THE POSSESSION OF MRS. CHADBOURNE.

A SHIRAZ CARPET OF THE FIFTEENTH CENTURY

BY DR. F. R. MARTIN

IN recent years very few carpets of unknown design have come to light. I have been hunting in the bazaars of Constantinople to find new designs in the hope of making a supplement to my carpet book published two years ago. Only a few small fragments show any new interesting designs. I was, therefore, not a little surprised when I was shown a photograph of the carpet the two ends of which are reproduced in this number of *THE BURLINGTON MAGAZINE*. At the first moment I really thought it a modern carpet. I could not imagine that such an extraordinarily interesting piece then existed. I went to the charming house of the owner, Mrs. Chadbourne, and at the first glance I was certain that it was not only an old carpet, but one of very rare kind and beauty of colour. As soon as I had touched it I was certain that we had to deal with a very rare kind of carpets, which were made at Shiraz, or at least with the brilliant Shiraz wool. Most of the carpets made of that wool are lost, because the material was such a soft one that it was easily worn out. I know of very few which are older than the eighteenth century. No wool in all Persia takes such rich and deep colour as the Shiraz wool. The deep blue and the dark ruby red are especially extraordinary, and that is due to the brilliancy of the wool, which is finer and, so to say, more transparent than silk, and makes one think of translucent enamel. As a piece of colour this carpet is certainly one of the finest, and there are very few carpets which have greater charm, which even the best reproduction could not give. In its colours there is something of an early Gothic stained glass window, where the dust of ages has so covered the design that it has become obscured and the imagination of the spectator must complete it. Certainly the Persian for whom this carpet was made used to sit and dream for hours and hours over the beauty of its colours, beautiful as the wonderful landscape surrounding Shiraz.

To the amateur loving a strict and correct design this carpet would not appeal, and yet it is very in-

teresting in its richness, which lacks a leading idea. It is a mixture of patterns taken from different parts of Asia. Some are in manuscript from the time of the Timurid Princes at Herat, others are from Asia Minor, others can be traced back to sculptured marble of the Mamluke time in Egypt. The designs are so manifold that I cannot in this short article trace the origin of all, and I hope in another connexion to be able to come back to them.

But the most astonishing and quite unique things in the design are the four lions in the corners. Two of them are so beautifully drawn that one thinks of the famous lions in coloured bricks found by Dieulafoy at Susa and now in the Louvre. The type is different, much later—a type which we know from Asia Minor in the Seldjuk times, and which goes back to the splendid lions on the imperial Byzantine silk from the tenth century in the Düsseldorf Museum. The man who wove the carpet was not sure of his drawing, because he had to correct it. One sees how he abolished his original drawings, after the sections were begun, and did not take the trouble to remove the knots, but began a new lion which was a little smaller and could be placed in the space at the corner. A rather interesting fact is that on carpets from the South of Persia of the last century small lions, poorly drawn, are to be seen placed in the same way in the corners.

The border is a pattern one sometimes finds in manuscript from Timurid times, and which we see in some of the splendid carpets from North Persia about the middle of the fifteenth century. Even in the border the weaver was not sure, and he began a border with compartments of the same kind as in the Ardebil carpet. He very soon abandoned this design, which can be seen at the lower end of the carpet. The age of the carpet is not easy to fix, but I cannot find any patterns which are later than the middle of 1400.

The weaver of this interesting carpet, accustomed to weave small carpets, really did not know how to manage the design for such a big piece, and so he took patterns from where he could find them. The principal idea to him was to make a beautiful piece of colour, and that he realized.

SOME MODERN PRINTING

BY ROBERT STEELE

AT no time since printing became a trade have fine books ceased to be produced, that is, books in which some, indeed several, features are wholly admirable; but it may be quite as confidently asserted that, until the revival of printing begun by

William Morris with the foundation of the Kelms-

cott Press, the production of a book all of whose elements were designed with a view to form a beautiful and harmonious whole had not been attempted. Well-formed type, good paper, first-class workmanship were no novelties, but the result of their combination was never more than a congeries of elements, sometimes individually exquisite, but unrelated to each other. The new thing which William Morris brought into the art

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was the unity of design through the book as a whole and its elements, the chief among which are, to quote his words, 'the paper, the form of the type, the relative spacing of the letters, the words, and the lines, and lastly, the position of the printed matter on the page.'

On certain of these matters there is now a complete agreement among all those qualified to form an opinion. No book claiming to be well printed is produced in which the position of the type on one of the pages is not considered in relation to that on the other open page beside it; the spaces between the words are made as small and as nearly equal as possible; and, though this rule is less frequently observed, the distance of the lines from each other is reduced to a minimum. The use of good paper has always been regarded as desirable, and Morris's influence is chiefly shown in the strengthening of right ideals as to its surface. But in the matter of type, and in one or two points connected with it not so readily perceived by the general public, a good deal of criticism was aroused. Morris's type was difficult to read because the shape was strange and the page too black. Readers of *THE BURLINGTON MAGAZINE* will of course recognize that this sort of criticism is an unfailing accompaniment of any display of originality of art. The legibility of type depends on its general form, in which no important change can now be made, on the way the little oblong of white space allotted to it on the printed page determined by the size of the type (called its 'body'), is filled up, and on the quality of the line of the letter itself. Among the most common faults of ordinary type, one is, that it is too often laterally compressed, so that more letters can be got into a line, thus ruining the shape of letters like the 's'; another, that, when this fault is avoided, the letter does not fill the space assigned to it and is isolated from its neighbours. Still another essential fault of modern type is a thickening and thinning of the line, by which, in a mistaken attempt at elegance, the letter is made more difficult to read. It is obvious that readers used to a page in which the block of type is broken up into separate speckles of type, each of them again almost divided into separate strokes, would find that a page of which the units were not letters but words, and in which the white spaces were reduced to a minimum, was too black for their unaccustomed eyes, and would regard as illegible what was only strange.

The shape of the letters in use to-day was fixed by the handwriting of the time when printing came into use, and invention in this direction is limited at the present to such matters as purity of form or to the varying relations which may subsist between the loops, circles or ovals, and upright lines of which letters are formed, not to speak of the relations between each letter and those on either side of it,

which greatly affect its legibility in cursory reading. The works printed at Venice were among the first fine books printed in a Roman type, and these fixed the type of the printed alphabet. Among them Morris selected Jenson's as the finest, and following its general principles though with a marked tendency toward Gothic handwriting, designed his 'Golden' type. Mr. Ricketts's 'Vale' type was also founded on Venetian models, but the line was a little more reminiscent of the engraver than Morris's, which recalled the scribe. Mr. Pissarro's 'Brook' type is Venetian, but more individual in character, and harmonises extremely well with his woodcuts. Mr. Cobden-Sanderson's 'Doves' type is really Jenson's own, with its form unchanged but the lines slightly reduced in thickness; its general effect being enhanced by the greater regularity of the type as cast by modern methods and by perfect press-work. Possibly the effect of the type would be increased by being a little thicker in line; on the other hand, the balance of perfect work like this is easily disturbed, and any change might be for the worse.

But the effect of William Morris's initiative is no longer restricted to those who, like him, are able to control the manufacture of every part of a book. More than a few of our better trade printers have produced books notable from every point of view, while, on the other hand, artists of outstanding reputation have been called on by publishers to design new type for special editions. Mr. Herbert P. Horne for many years has been interested in fine lettering, and quite recently has designed not less than three founts of type, the 'Merrymount,' the 'Florence' and the 'Riccardi' types. In these he has been inspired by Florentine models, which are scarcely so severe as the early Venetian ones from which they are derived; slighter certainly, and perhaps more graceful. It is interesting to observe in these types the gradual development of his style in the direction of a firmer line, so that while a page of the 'Merrymount' type was on the whole rather grey, an effect due also in part to the excessive spaces between the words, the 'Riccardi' type, which is just completed, gives as black a page as Mr. Cobden-Sanderson's 'Doves' type, or perhaps even blacker. The 'Florence' type stands midway between them, purer in form, and richer in effect than the 'Merrymount.' The trial book in the 'Florence' type, the 'Il Memoriale di Francesco Albertini,' was wisely chosen, as type always shows to more advantage in Latin or Italian than in northern languages, and the result is highly satisfactory. The 'upper case' letters combine well in mass, with the exception of the C and the O; the R and the L—very difficult letters, both of them—being the least successful. The printing, done at the Florence Press, Letchworth, is in every respect praiseworthy.

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The model of the 'Riccardi' type is that of Antonio Miscomini, which is, in its origin, a Venetian type, first appearing in 1476, and when Miscomini moved to Florence re-cast, and as used by Miscomini and Buonaccorsi much improved. The original is an open and very elegant round text-type of rather small face, and Mr. Horne has been fortunate in preserving its best qualities while avoiding one or two mannerisms not now acceptable.

Among other experiments in type-designing William Morris prepared a lower-case alphabet of a semi-Roman letter, founded on that used by the first printers of Italy, Sweynheym and Pannartz. The projected type was never cut, but the same model has been taken by another printer for a fount, which has been used for what is undoubtedly the finest privately printed book since the issue of the Kelmscott 'Chaucer.' We refer to the complete 'Dante' of the Ashendene Press—just issued by Mr. St. John Hornby. To those who have not seen it his type may be described as of the same general character as Morris's 'Chaucer' type, but with much longer upstrokes and downstrokes. The designer has made numerous variations from his model, the 'Subiaco' type, all in the direction of legibility. One regrets indeed certain concessions to modernism—the very individual H of the fount might have been preserved. The line of the letters have been refined, the curves made more regular, modern methods of casting have much improved the type, and duplicate forms have been omitted.

The 'Dante' is printed in double columns of forty-eight lines to the page, with red for the initials to each canto and shoulder notes. In mass, several of the capitals combine badly, more especially the M, which has the appearance of a turned W. The type looks its best in the prose works, where the ample space between the lines relieves the solid setting of the type. Large wood-cut initials of somewhat unequal merit designed by Mr. Graily Hewitt open each book, and one full page and five smaller illustrations were drawn for the work by Mr. C. M. Gere, and cut on the wood by Mr. W. H. Hooper. Mr. Gere's illustrations are delicate and beautiful, but a somewhat bolder line would we think have produced a better effect in conjunction with this type. The firm drawing of the illustrated title-page, in its present position, in face of the smaller and more delicate drawing on page 1, weakens the effect of both. Placed opposite to a page of solidly set type, it would have had its full effect. The previous books of the Ashendene press, individual and even precious as they were, had by no means prepared us for the simple nobility of this volume. Mr. Hornby and his coadjutors have achieved a masterpiece.

The designers of a Roman type have been so far fortunate, that at the invention of printing the

scribes were working with fine twelfth-century models of handwriting, in which each individual letter was separated from the others and at the same time adapted for use in combination: the designers of a Greek type were in a very different position. Two styles of writing were then common, one liturgical, founded on a twelfth-century model and adapted for use on vellum; the other literary, adapted for use on paper, cursive and full of ligatures and abbreviations. The history of early Greek printing as told by Mr. Robert Proctor in his monograph on 'The Printing of Greek in the Fifteenth Century,' shows how the attempt to found a Greek type on contemporary handwriting led to endless complexity. The liturgical or separate-letter type first adopted found no favour, as scholars were accustomed to the other form, and the sound commercial instinct of Aldus, responding to the popular demand, produced a type which imitated the hand of the day with all its contractions. The labour of composition in Greek printing is in any case enormous—the letter 'alpha' may appear in twelve combinations of accents and breathings without counting the 'iota subscriptum,' but it has been calculated that for some of his books, circ. 1495, no fewer than 1,200 sorts of type were employed. Words such as *ἐνεστώς, παρακειμένος, κεφάλαιον* were represented by a single sign. Even in the late Elzevir small founts of Greek type 528 separate types were employed. The result of this love of complexity (and perhaps also of the comparative rarity of fine Greek manuscripts) was that no well-formed Greek type was put before the public till 1514, when a fine fount, designed from a manuscript sent from the Vatican by Leo X to Cardinal Ximenes, was used for the first time in the New Testament of the Polyglott Bible, printed at Alcalá.

As used in this volume the type had no breathings and no accents except the acute, but when, later on in the year, the *Musæus* was printed, it was furnished with a full set of accents, though it never possessed any capitals of its own except a *Π* (fig. 1). A page of the *Musæus* is reproduced here, not only for its intrinsic merits, but for the purpose of comparison with the page of Mr. Proctor's 'Otter' type derived from it, which we were the first to give to the world in August, 1903 (Vol. II, 359). The chief change in it made by Mr. Proctor, beyond a small increase in size, is an addition to the height of the space allotted to each letter, giving more white between the lines, and making the page in consequence brighter and more legible. The 'nu' has been altered to an uncial form, and alternative forms of the 'tau' and 'gamma' adopted, while the 'pi' has been improved in form and the alternative suppressed.

With such a type as this, the chief difficulty of the artist lay in the direction of designing capital letters which should harmonize with lower-case

Some Modern Printing

σεις ἰδίας, τὰ ὅπως οὖν παρεμπόμποντα εἰς οὐκ ἐπιβάλλουσαν θέσιν, ἐλέγχουσιν διὰ τῆς παρέαντων ἀκολουθίας. Τῶν τοίμων τοῦ λόγου μερῶν, ἃ μὲν εἰς ἀριθμούς καὶ γένη καὶ πτώσεις μετασχηματίζομεν, ἃ δὲ εἰς πρόσωπα καὶ ἀριθμούς, ἃ δὲ μὲν ἐπιδεχόμενα τοιοῦτόν τι, ἃλλὰ καθ' ἕνα μόμον σχηματισμὸν ἐκφερόμεν. Ταῦτα δὲ μεταληφθέντα ἐξ ἰδίων μετασχηματισμῶν εἰς τὰς δεούσας ἀκολουθίας ἀριθμῶν ἢ προσώπων ἢ γεγῶν, τῇ τοῦ λόγου συντάξει ἀμαμείρισται εἰς ἐπιποκῆν τοῦ πρὸς ὃ φέρεσθαι ἕκαστον δεῖ. οἷον, εἰ οὕτω τῶν τοῦ πληθυντικῶν πρὸς πληθυντικῶν κατὰ τὴν τοῦ αὐτοῦ προσώπου παρέμπωσιν γράφομεν ἡμεῖς· μαρθάνουσιν ἄμρωτοι. Τὸ γὰρ ἐν μεταβάσει τοῦ προσώπου ὃν πάντως ἀπαιτῆσαι τὸν αὐτὸν ἀριθμὸν, ἔστι γὰρ φᾶναι, καὶ τύπτουσι τὸν ἄμρωτον, καὶ τύπτουσι τοὺς ἀμρώπους. κατὰ πᾶσιν, ὁ αὐτὸς δὲ λόγος καπὶ τῶν κατὰ γένος ἢ πῶσιν ἢ πρόσωπον λαμβανομένων. ἔτι γὰρ καὶ τὸ ἐν μεταβάσει ἀδιαφορεῖ. ἡμῶν αὐτὸς ἀκροᾶται, καὶ οὐ μὲν σνέλοισι κατὰ τὴν αὐτὴν πᾶσιν, ὑποπεσεῖται εἰς τὸ αὐτὸ πρόσωπον. ἡμῶν αὐτῶν ἀκροῶνται, εἰ μὴ παρέμπωσις συμδραμικὴ τὸ πρόσωπον διαστήσει. ἡμῶν καὶ αὐτῶν ἀκροῶνται. κατὰ γένος. ὥσαύτως δὲ καπὶ τῶν γεγῶν, οὗτοι οἱ ἄνδρες. τούτους τοὺς ἄνδρας. πάλιν γὰρ τὸ ἐν μεταβάσει τοῦ προσώπου ἀδιαφορήσει καὶ κατὰ γένος, καὶ κατὰ ἀριθμὸν. τούτους γυνὴ ὑβρίσει, κατὰ πρόσωπον. καὶ ἐπὶ προσώπου. ἐκείνος πατήρ ὃν ἐπιμελεῖται τοῦ παιδός, ἃλλὰ δὲ καὶ σοῦ καὶ ἐμοῦ. εἴπερ οὐ μὴ ἐπισυνβαίμοι τῇ λέξει τὸ τὴν διάκρισιν ἀνμάμερον φανερώς.

FIG. 1. A PAGE OF THE MUSÆUS OF 1514

letters of such antiquity and beauty. We are enabled to publish for the first time, by the permission of Mr. Proctor's executors, a trial page prepared by him and printed entirely in upper-case letters which will show their effect in mass, and will be a worthy pendant to the page of his type we have already referred to. No one with an eye for line and a knowledge of the history of the Greek writing can fail to be struck with the way in which traditional form and harmonious design have been combined in these letters (fig. 2.)

The past few years have produced types of great comparative merit, but the best of them—that of Mr. Selwyn Image—is on too small a scale and is

otherwise not uniform in character. The designing of a Greek type has this disadvantage commercially, that books printed in it are produced mainly for schoolboys and not for ordinary readers, and the type can only be used for one language, while Roman type serves for several languages comparatively familiar to wide classes of readers: it is the more incumbent, then, on everyone interested in the matter to lend all the support they can command to pioneers in this direction.

These remarks are occasioned by the issue of Homer's *Odyssey* in Proctor's type on Kelmscott paper, by the Clarendon Press. There is no living printer better qualified by tradition and training

ΘΩΝ ΟΙ ΣΤΡΑΤΗΓΟΙ * * ΚΑΤΑ ΤΑΔΕ
ΧΑΛΚΙΔΕΑΣ ΟΜΟCΑΙ * ΟΥΚ ΑΠΟΞΗ-
ΞΟΜΑΙ ΑΠΟ ΤΟΥ ΔΗΜΟΥ ΤΩΝ ΑΘΗ-
ΝΑΙΩΝ ΟΥΤΕ ΤΕΧΝΗΙΟΥΤΕ ΜΗΧΑΝΗ
ΟΥΔΕ ΜΙΑΙ ΟΥΔΕ ΕΠΕΙ ΟΥΔΕ ΕΡΓΩ
ΟΥΔΕ ΤΩΙ ΑΦΙCΤΑΜΕΝΩ ΠΕΙCΟΜΑΙ.
ΚΑΙ ΕΑΝ ΑΦΙΞΤΗ ΤΙC ΚΑΤΕΡΩ ΑΘΗ-
ΝΑΙΟΙCΙ. ΚΑΙ ΤΟΝ ΦΟΡΟΝ ΥΠΟΤΕΛΩ
ΑΘΗΝΑΙΟΙCΙΝ ΟΝ ΑΝ ΠΕΙΘΩ ΑΘΗ-
ΝΑΙΟΥC. ΚΑΙ ΖΥΜΜΑΧΟC ΕΞΟΜΑΙ ΟΙΟC
ΑΝ ΔΥΝΩΜΑΙ ΑΡΙCΤΟC ΚΑΙ ΔΙΚΑΙΟΤΑ-
ΤΟC. ΚΑΙ ΤΩΙ ΔΗΜΩΙ ΤΩΝ ΑΘΗΝΑΙ-
ΩΝ ΒΟΗΘΗΣΩ ΚΑΙ ΑΜΥΝΩ ΕΑΝ ΤΙC
ΑΔΙΚΗΙ ΤΟΝ ΔΗΜΟΝ ΤΟΝ ΑΘΗΝΑΙ-
ΩΝ. ΚΑΙ ΠΕΙΞΟΜΑΙ ΤΩΙ ΔΗΜΩΙ ΤΩΝ
ΑΘΗΝΑΙΩΝ. ΟΜΟCΑΙ ΔΕ ΧΑΛΚΙΔΕΩΝ
ΤΟΥC ΗΒΩΝΤΑC ΑΠΑΝΤΑC. ΟC ΔΕ
ΑΝ ΜΗ ΟΜΟΞΗΙΑ ΤΙ ΜΟΝ ΑΥΤΟΝ ΕΙΝΑΙ
ΚΑΙ ΤΑ ΧΡΗΜΑΤΑ ΑΥΤΟΥ ΔΗΜΟCΙΑ
ΚΑΙ ΤΟΥ ΔΙΟC ΤΟΥ ΟΛΥΜΠΙΟΥ ΤΟ ΕΠΙ-
ΔΕΚΑΤΟΝ ΙΕΡΟΝ ΕCΤΩ ΤΩΝ ΧΡΗΜΑ-
ΤΩΝ. ΟΡΚΩCΑΙ ΔΕ ΠΡΕCΒΕΙΑΝ ΑΘΗ-
ΝΑΙΩΝ ΕΛΘΟΥCΑΝ ΕC ΧΑΛΚΙΔΑ ΜΕ-
ΤΑ ΤΩΝ ΟΡΚΩΤΩΝ ΤΩΝ ΕΝ ΧΑΛΚΙΔΙ
ΚΑΙ ΑΠΟΓΡΑΨΑΙ ΤΟΥC ΟΜΟΞΑΝΤΑC
ΧΑΛΚΙΔΕΩΝ.

FIG. 2. TRIAL PAGE OF UPPER-CASE LETTERS IN PROCTOR'S 'OTTER' TYPE

than Mr. Hart, to get the best possible results from fine type, fine paper, and fine workmanship, and this volume in its simple dignity must rank as a masterpiece among masterpieces. Let us hope that its effect will not be confined to the comparatively few who can possess copies of it, but that, produced as it is by the University which is the

centre of Greek studies, it may fall into the hands and mould the tastes of those who are to produce the Greek books of the future. We regard the appearance of two such noble and beautiful books, almost simultaneously, as an event of the highest importance in the artistic history of the year.

DAMIAN FORMENT¹

BY PAUL LAFOND

IT would be incorrect to suppose that the reign of Spanish sculpture, carried to such a high degree of perfection by Gil de Siloe, Diego de la Cruz, Morlane and others, came to an absolute and irremediable end from the moment when A. de Berruguete and his numerous pupils or imitators introduced into Spain the taste, the sentiment and the methods of the Italian Renaissance. The art of the earlier Spanish sculptors was thoroughly moulded to the manners and to the climate of the country; in a word, it was thoroughly national. It was exquisite, it was true, it was full of naive charm, and it aimed above all at expression, that is to say, at life; and thus it was able to retain for some time longer a number of faithful followers who were but little inclined to accommodate themselves to new formulas, more especially where these were exaggerated and opposed to the sentiment of the Iberian race, a sentiment very little interested in the fulness of form of the antique or in pure and absolute plastic beauty.

Moreover, in that country of haughty and rigid Catholicism which had never celebrated any but saints and knights, a Graeco-Latin decoration, Florentine or Roman nudities, allegories more or less strained in exaggerated glorification of muscle or of adventitious grace were out of place.

Among those artists who were most stubbornly opposed to the Italian influence, and fought against its spread in the north of Spain with the most force, obstinacy and talent, at any rate during the first half of his life, a leading position must be assigned to Damian Formente or Forment², whom the celebrated Padre Signenza does not hesitate to compare with the most celebrated masters of the ancients.

Damian Forment or Formente was at once architect and sculptor, as were many artists at the end of the Middle Ages and the Renaissance. He was born in Valencia during the last third of the fifteenth century, at about the same date as Alonso de Berruguete, probably a few years earlier. He would appear to have studied his art in Rome and Florence; and it is even said that Donatello counted him among his pupils: but Cean Bermudez very justly points out that this could hardly have been the case, since Donatello died in 1466, and in 1533, that is to say sixty-seven years later, Damian Forment was at work on the Cathedral of Huesca. How old, then, must the

young Valentian have been when he was in Italy? In any case the period fixed by certain historians is obviously incorrect, when they put the date of his return to Spain in 1511. Ten years earlier, in 1501, Damian Forment was at work at the collegiate church of Gandia on an altar screen. The subject was a *Virgin with the Infant Jesus* in wood, in a frame composed of small columns, each finished off with a pierced dais, together with secondary smaller figures; and, although there is no certain proof of it, it is permissible to suppose on grounds of similarity of style, that he was at work at the same time on the decoration of the facade of the church. There he worked on a *Virgin and a Child*, with to the left and right *St. Peter* and *St. Paul*; and above in the spandrel *God the Father* between the archangels *Michael* and *Raphael*, these latter on a reduced scale. These statues, in grey stone, retain a most markedly natural character, which approximates them much more closely to the work of the Flemish masters than the Italians. Subsequently Damian Forment went to Saragossa, where, from 1509 to 1511, he was at work on the sculpture of the retable in the Church of Nuestra Señora del Pilar. The artist's principal work consisted in retables elsewhere, but it is this one upon which his reputation mainly rests.

At the beginning of the Renaissance, Gothic art produced nothing finer, nothing more delicate than this work. It is sculptured in alabaster almost as hard as marble, resting on a scaffolding of wood; and like other similar works by Damian Forment, of which we shall speak later, it takes the form of a large picture resting on a base or support, with a central part raised above the others. Beneath the portion dedicated to the Virgin there is in the centre the Mother of Christ ascending into the sky from her tomb, which is surrounded by the apostles. To the right is *The Purification in the Temple*, to the left *The Birth of Mary*, and above these three high reliefs there are placed upon plinths a number of statues surmounted by canopies, pinnacles, spires, pierced turrets, the whole framed in ornamentation of the same kind—a veritable lace-work of stone. At the extremities of the base are two statuettes in niches, and on two superposed platforms fourteen bas-reliefs with numerous figures representing incidents taken from the New Testament. Above these niches there are two medallions, garlanded and surrounded with flowers, representing, it is said, the sculptor and his wife. Thanks to its general purpose and its elegant, supple, delicate and picturesque execution, the work is an artistic whole and in the grand decorative style, in spite of the profusion of innumerable details, which leave no smallest corner empty.

From the register 'Gestis capituli' of the

¹ Translated by H. C. Ferraby.

² Although the name of Damian Forment thus spelled (that is without the finale) is not found anywhere except in the epitaph to his pupil Pedro Monyorio, which is transcribed at the end of this article, I have thought it best to retain the shorter spelling, so as to follow the custom of the few historians who have dealt with this artist.

celebrated basilica we learn that, by an agreement drawn up on March 8, 1511, before the Notary Miguel de Villanueva, the price of this retable was fixed at 1,200 gold ducats, of which 200 ducats was to be paid to Damian Forment's assistants—Mosen Domingo Agustin and Juan de Alvenda—together with fifty measures of wheat, each equal to the load of a mule, the entire payment to be made in seven years, on April 25 and September 25 each year.

The sculptor next undertook the great retable of the Church of San Pablo in the same city, and this he completed in 1517. This is in wood *estofado*, painted and gilt, conceived in the same manner and following the same form as that in the basilica del Pilar. In the centre, in a niche, stands a statue of the Apostle of the Gentiles, holding a book in his left hand, and with his right resting on the pommel of a sword, the point downwards. Above this the Virgin and St. John stand at the foot of Christ on the Cross, while to the right and left are four very crowded compositions superposed in pairs. Those to the right show: *The Conversion of St. Paul*, *St. Paul at the Gates of Damascus*, *St. Paul before Nero*, and *St. Paul Raising a Child from the Dead*. On the left the groups depict: *Paul led by an Angel to the House of Judas at Damascus*, *The Baptism of St. Paul by Ananias*, *St. Paul Praying amongst the Beasts in the Circus*, and *The Martyrdom of St. Paul*. On the base of the retable, separated by thin columns between which are placed statuettes of *St. Blas* and *St. Gregory, Bishop*, and of the *Four Evangelists*, there are six bas-reliefs representing: *The Mount of Olives*, *The Kiss of Judas*, *The Flagellation*, *The Ecce Homo*, *The Road to Calvary*, and *The Descent from the Cross*. In this work, as in that at the Basilica del Pilar, the details which swarm on all sides are wonderfully conceived and carried out.

After these two unequalled creations Damian Forment constructed a third retable in Saragossa, in the Chapel of Christ in the Church of the Magdalen. This retable included *Christ on the Cross*, with the Virgin, St. John and St. Mary Magdalene at the foot of the Cross, and six bas-reliefs representing *The Agony in the Garden*, *The Kiss of Judas*, *The Road to Calvary*, *The Ecce Homo*, *The Flagellation* and *The Descent from the Cross*, subjects previously treated on the base of the retable in the Church of St. Paul.

These various sculptures are no longer in the places for which they were originally designed. Between 1727 and 1730 they were dispersed to all parts of the church, and certain of them were outrageously whitewashed. One group, representing the dead Christ surrounded by the Virgin, Mary Magdalen and the Beloved Disciple, in wood *estofado* and gilt, is now relegated to the chapel of St. Thomas Aquinas, while two bas-reliefs of the

Ascension and the Resurrection are built into one of the side walls of the building.

According to Father Fray Diego Murillo, Damian Forment also carried out in the capital of Aragon the high altar of the chapel of the Monastery of the Carmelites surmounted by the Imperial escucheons, which is generally accepted as one of the finest works of its kind in the district. It was ordered from Forment by Charles V on the recommendation of the maestro, Fray Pedro Ribas. In 1527 Forment was summoned to the famous Cistercian monastery of Poblet, in Catalonia. This monastery was founded during the fifteenth century by Ramon Berenguer IV as the Mausoleum of the Kings of Aragon; and there the sculptor executed various pieces which have unfortunately been destroyed, together with the other treasures of the monastery, of which there remain only ruins.

At a date which is unknown, Damian Forment designed and carved in alabaster—his favourite medium—the first part of the great retable of the Cathedral of Barbastro in the same manner as his preceding works. The other two parts, which are in wood, are not his work, and date from a later period. Further, he also carried out the large and beautiful retable, also in alabaster, in the parish of Villela del Ebro.

Finally we come to one of the most important productions of the master, the celebrated retable of the Cathedral of Huesca, which is not only equal to those of the basilica del Pilar and of the church of St. Paul in Saragossa, but is even finer.

This grandiose monument, entirely in alabaster, was begun on September 10, 1520, and was only completed thirteen years later, in 1533. It was ordered from the artist on the most generous terms. He was paid 110 crowns *sueidas*, which is equivalent to 5,500 ordinary crowns; and thus Damian Forment became wealthy with a capital of 30,000 ducats in Aragonese currency or 60,000 ducats in the currency of Castile, a rare fortune for a man of his standing, especially at that period.

Josepe Martinez contends that Damian Forment changed his style in this last work, and went over to the Italian ideas, influenced thereto by A. de Berruguete, who had visited him in Huesca after his return from Italy. It must be admitted that there is very little trace of change. In construction, in composition, in style, and even in execution, this retable resembles nothing so much as the preceding works of this kind from the same hand. Forment continued to affect the plan of a large picture divided longitudinally into three parts, the main division, that in the middle, being raised a little above the others, and the work stands, as do the others, on a rectangular base. Moreover it must be noted that this retable is merely a kind of repetition of that in the church

Damian Forment

del Pilar, with this difference—that, the later work being consecrated to the Passion, the *Assumption* in the retable at del Pilar is replaced in the Cathedral of Huesca by a *Crucifixion*, and the *Birth of The Virgin* by the *Road to Calvary* and a *Descent from the Cross*: the statuettes, the plinths, the pinnacles, the frontispieces, the turrets, the pierced framework, the bas-reliefs and the various ornaments of the base are also repeated with certain differences. At the same time, this close resemblance does not exclude variations, and, though the general appearance is the same, in details there are wide differences.

Every inch, every corner of this marvellous piece of sculpture is a subtle and delicate interpretation of nature. It would be difficult to go further in picturesqueness and dramatic force. The art of A. de Berreguete has nothing to add to that of Damian Forment, complete as it is in every respect and unsurpassable.

Jusepe Martinez and most Spanish writers after him have stated that Charles V was anxious to employ Forment, and that during the time he was engaged on the formidable task at Huesca the Emperor summoned him, through the Chapter of the Cathedral of Huesca, to visit him as soon as the work was completed, but that the sculptor died at the moment when he was putting the finishing touches to his *chef d'œuvre*. For this there is no evidence. It is not known when or where the great artist died. One thing is beyond question—that he had nothing to do with the sculpture of the porch of the chapel at the convent of St. Engrace: this was the work of the two Morlanes, and it is incorrect to ascribe the honour of it to Forment, as sundry writers and historians have done, among them Don Francisco de Ainsa in his treatise on the foundation and glories of Huesca, Father Murillo in his 'Foundation of the Chapel del Pilar,' Father Marton and others.

The Cathedral of Santo Domingo de la Calzada in Rioja, where there are some stalls by Andres de Najera, possesses also a beautiful retable sculptured by a Formente who was working there in 1539, but who died shortly afterwards, since on April 18, 1543, his daughters demanded from the Chapter, as his heirs, the moneys due to their father for this work. This retable is very remarkable: it has four portions raised on a base of wood. Ornamented with Corinthian and Ionic columns, with attics, friezes, astragals, cornices and pediments, it is decorated with bas-reliefs and statues. In the purest plateresque style it has nothing whatever in common with the basilica del Pilar, with the church of St. Paul at Saragossa and with the Cathedral of Huesca, all of which so closely resemble each other. On the contrary it is surprisingly reminiscent of the productions of A. de Berreguete and those of his immediate pupils. Must we, then, admit that

under the influence of de Berreguete Damian Forment carried out this retable at Rioja, which is so widely different from his other works? This would at least have the advantage of explaining Jusepe Martinez's references to his change of style. The thing is not indeed actually impossible; but so complete, so radical a transformation, bearing no reminiscence, no trace, however slight, of his earlier manner could not but be a matter for unceasing wonder. Is it not more reasonable to suppose that the retable of the cathedral of Santo Domingo de la Calzada is the work of a son, of a relative, or simply someone of the same name as the famous artist? It must not be forgotten that during the first two-thirds of the sixteenth century in the Castilles and in Aragon we frequently find reference in the archives to image-makers of the name of Formente. In 1552, for example, Inocencio Berruguete, nephew of the great Berruguete, and a sculptor like his uncle, had as a witness in a dispute between artists at Valladolid a carver named Lucas Formente.³

To assist him in his ever-increasing labours Damian Forment took a number of pupils—never less than twelve to fourteen according to Cean Bermudez. They were drawn to him by his kindness, his generosity, the sweetness of his nature, as well as by the nobility and the elevation of his teaching. The names of two of them are already known—Mosen Domingo Augustin and Juan de Alvenda, who worked with him, as we have seen, on the retable of the sanctuary of del Pilar at Saragossa. A third, Pedro Monyorio, died at Huesca during the work on the high altar of the Cathedral. Damian Forment erected to his memory a magnificent tomb in the cloisters of this basilica on which he had engraved the following inscription setting forth his praises:—

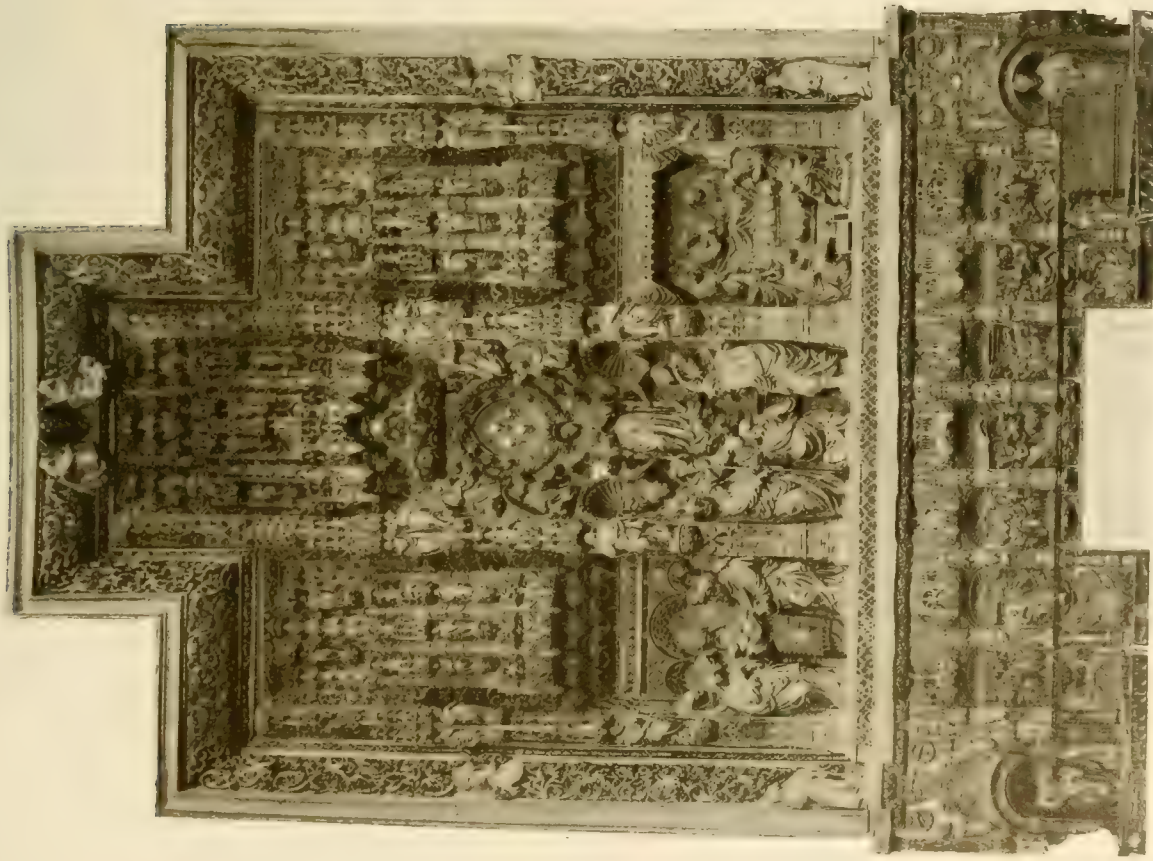
D.O.M.

Lex mi naturae et te Petre offensa
Tulerunt numina; quod passum do
Lapidem et lachrymas. Petro Monyorio,
Patria Valentino, Damianus Forment
Arte statuaria Phidiae, Praxitelisque
Aemulus: Alumno suo charissimo, ac
Clientili suo B. M. flens, posuit
Vix, an. LXVII.⁴ Mens X. dies XXVII.
Ob. Kal. Jan. MDXXII.

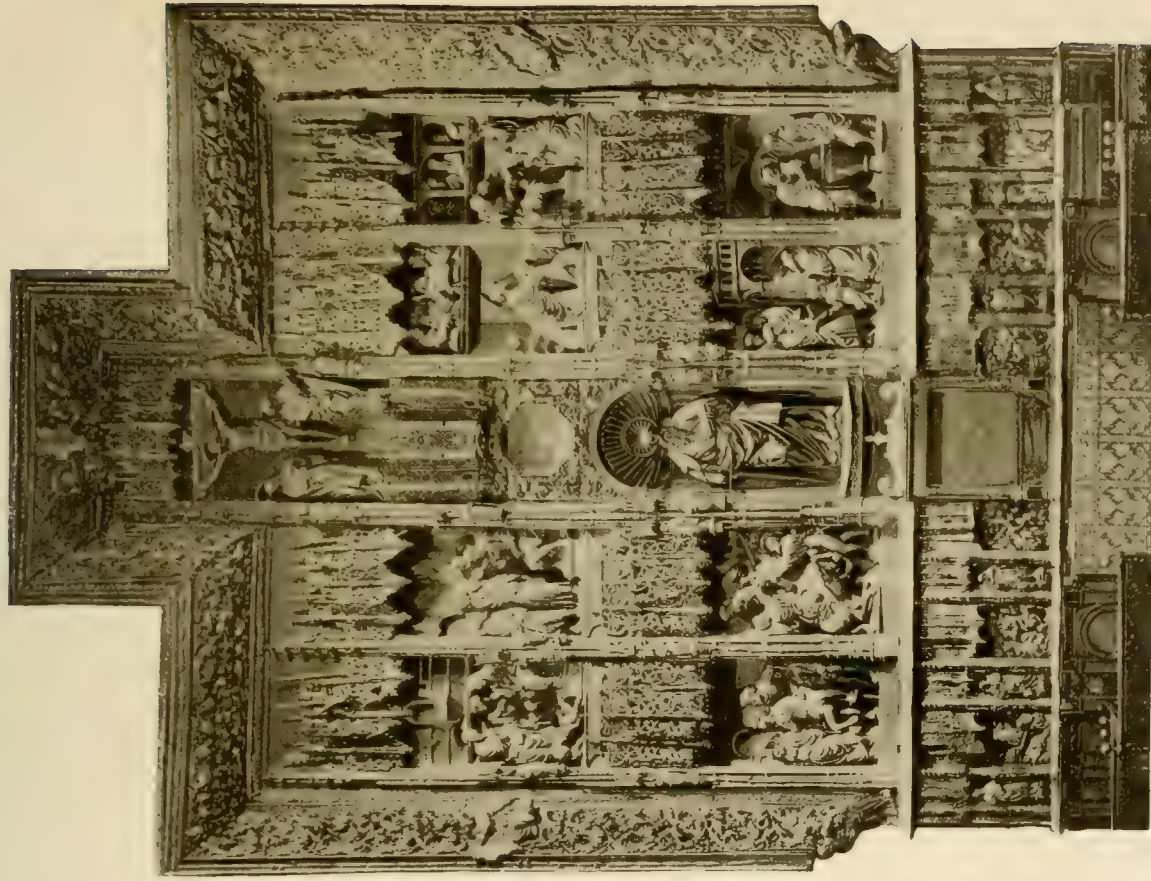
'The law of Nature and the offended gods took you from me, Pedro. Forced to bear your loss I devote to you this stone and my tears. Damian Forment, rival to Phidias and Praxiteles in the art of statuary, raised this monument, with tears, to Pedro Monyorio of Valencia, his well-beloved

³ Lucas Formente, when he was a witness for Inocencio Berruguete in 1552, was only twenty-four years of age, and he could not therefore have been the sculptor of the retable of the cathedral of Santo Domingo de la Calzada, which was carried out in 1539.

⁴ ? xxvii.



HIGH ALTAR OF THE CHURCH OF S. MARIA DELLA PACE, SARAGOSA. BY DAMIAN FORVINT



HIGH ALTAR OF THE CHURCH OF SAN PABLO, SARAGOSA. BY DAMIAN FORVINT

pupil and client of blessed memory. He lived (?) sixty-seven years, ten months, twenty-eight days, and died on the Kalends of January, 1522.'

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THE ARMOUR OF JEANNE D'ARC

BY CHARLES FFOULKES

IN all the literature recording the life of Jeanne d'Arc with which Europe has been flooded during the last few years, but few authors have dealt seriously with the subject of her equipment. It seems to have been taken for granted that the style and fashion of armour changed but little, and that, so long as she was represented in a full suit of plate, nothing more was necessary. It may therefore be somewhat of a surprise to discover that out of nearly 3,000 representations of the heroine only a very small percentage have any degree of historical accuracy.

Whether she ever wore a suit of full plate, except for ceremonial purposes, it is impossible to say with any degree of certainty. The writings of that period are often so loosely worded that the mere mention of the fact that she was wounded at the Tourelles by an arrow which pierced her shoulder-plate does not necessarily imply that she was wearing complete armour. We must, however, take notice of the fact that Dunois states that after this wound she wore a coat of light 'jazzeran' armour, which seems to suggest that her former equipment was too heavy.

It is almost incredible that a girl of seventeen should, without any previous training, be able to wear on active service a suit which at the very least must have weighed fifty or sixty pounds. It is not my intention to discuss here the question as to whether Jeanne ever wore armour, but rather to determine—an equally important point—what was the style and fashion of the armour which was used at the period covered by her military exploits. That armour was certainly made for her we know from contemporary accounts, which state that a suit of 'white armour' was made for her in the city of Tours by order of Charles VII at a cost of 100

livres tournois (about £150). This armour would doubtless be of the latest fashion, which we can only date with any accuracy from monumental effigies as being not so liable to that fantastic or anachronistic treatment which makes illuminated manuscripts so uncertain as guides in this respect.

We may take as a typical example of these monumental records the brass of John Leventhorp, in Sawbridgeworth Church, Herts, dated 1433, that



FIG. 1.

is two years after the death of Jeanne d'Arc (Text, fig. 1). On comparison with other brasses from the

The Armour of Jeanne d'Arc

year 1415 onwards, we find but little change made in the design of armour except that at the later date the tassets are added to the wide hooped faces. So we may fairly consider that this particular style, with some variations in detail, was in favour between the years 1415-33, a period which covers the exploits of Jeanne d'Arc (1429-31).

It may be contended that the brasses mentioned are English brasses, but against this must be placed the fact that the English were not expert armourers and imported the work of foreigners; so we may assume that, taking into consideration a certain conservativeness of English fighting men in their equipment, the armour of France and England at this period differed but little in its essential points.

The Beauchamp Pageants (Brit. Mus. Cott. MS. Jul. E. iv), which describe the life of the Earl of Warwick, who was chief gaoler to Jeanne, might be considered to be reliable authority in respect of costume, but it must be remembered that the illustrators of these times depicted the dress of their own period and not that of the person whose doings they record. The armour shown in this life of Richard Beauchamp resembles more the suit in Vienna made for Robert of Sanseverino by Antonio da Missaglia about the year 1480, and, when we consider the fact that the drawings were made about the year 1485, forty or more years after the death of the Earl of Warwick, we are forced to the conclusion that they are not reliable records of the armour worn at the date of the siege of Orleans.

The earliest illustrated records of the doings of Jeanne d'Arc date from about 1480, in which year the '*Mer des Histoires*' was published, containing a woodcut which depicts Jeanne in armour similar to that usually known as 'Gothic,' a style which was introduced about the year 1440. From thence onward we have a long succession of anachronistically-costumed portraits until the later years of the nineteenth century, when painters and sculptors seriously endeavoured to portray historical characters in accurate costume.

About the year 1901 Mr. Charles Roessler¹ discovered in the crypt of St. Denis an incised slab which bears an inscription setting forth the fact that it commemorates the dedication of armour by Jeanne d'Arc to St. Denis, the patron saint of the Abbey Church. The inscription runs: *Ce que estait le harnais de Jehanne par elle baille en hommage a monseigneur Saint-Denis.*

On September 7th, 1429, Jeanne was wounded in an engagement near Paris, and shortly after she offered arms and armour at the altar of St. Denis. Her acknowledgment of this is given in the record of her private examination on March 17th, 1431. She was asked what arms she offered to St. Denis, and replied, 'A whole complete suit of white

armoury as for a man of arms and a sword won before Paris.' Manchon, the recorder of this answer, in a later version, adds the word 'suum,' to impress the fact that it was her own armour. We are then faced with the questions—Do the words 'won before Paris' refer to the armour as well as the sword; and was the offering, made at St. Denis, only military spoil, or did Jeanne, at the very outset of her career, give up a suit of armour which had been made to fit her and had cost, if it was the same as the 'white armour,' £150? The latter supposition is doubtful when we consider the intrinsic value of armour in those days, when it was more likely to be re-made to suit new conditions than to be cast aside. Quicherat in his life of Jeanne d'Arc inclines to this view. Of course it is possible that she found the suit too heavy and wore a lighter equipment afterwards, but it is certainly strange that she should, at this early stage of her military life, have parted with the gift of her king.

The armour which she offered at St. Denis was taken by the English when they pillaged the church shortly after, and was sent to the King of England. Of its subsequent history we know nothing.

We will now turn to the dedicatory slab and see how it is in direct variance with the legend which it bears. Mr. Roessler admits that it may be of later date than the middle of the fifteenth century, but Mr. Andrew Lang, in an article in the '*Morning Post*' of August 27th of the current year, seems to consider that it is of value as a contemporary record, and finds a strong resemblance between it and the brass to Sir Thomas Throckmorton (1445). There is no need to reproduce this brass, for it is very similar to that of John Leventhorp, except that the pauldrons appear on the shoulders instead of the laminated espaliers. I have compared the slab of St. Denis with the Throckmorton brass and can find no possible reason for Mr. Lang's statement. Mr. Lang mentions this slab in reviewing Mr. Clinch's book on '*English Costume*,' and seems to think the author has made a serious omission in not giving some account of it. As a matter of fact, as I shall prove conclusively, Mr. Clinch would have erred in so doing, for the slab has no value whatsoever as a record of the armour of the fifteenth century, but without a doubt reproduces that of the first twenty years of the sixteenth century.

I have made a full-sized drawing (p. 143) to illustrate this article, because a reproduction of a rubbing from an incised slab is apt to give a fictitious appearance of antiquity and also to miss, or give indistinctly, minute but important details.

Mr. Roessler seems to be quite certain as to the authenticity of the slab as a record, for, in the '*Athenæum*' of October 9, he states that he sees

¹ 'Jeanne d'Arc, Heroine and Healer,' by Charles Roessler. Paris: Picard et fils. 1909.



INCISED SLAB IN THE CHURCH OF ST. DENI. REDUCED
FROM A FULL-SIZE DRAWING BY CHARLES FFOULKES

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no impossibility in the fact that the model is what the inscription asserts, namely, the armour of Jeanne d'Arc. He does not seem to have referred to the 'Monographie de l'église royale de Saint Denis' written by Guilhermy in 1848. On page 177, the author writes as follows:—'La restauration de Saint Denis s'est arrogé le droit d'ériger des monuments nouveaux dans l'église royale, sans songer qu'elle donnait par là un démenti à l'histoire. . . . Nous ne saurions comment qualifier, en restant dans les bornes de la politesse, le soi-disant trophée de Jeanne la Pucelle. Sur une grande dalle . . . on a fait graver en creux le dessin d'une armure conservée au musée d'artillerie de Paris qui avait été désignée par les ignorants comme ayant servi à Jeanne d'Arc.' The author further states that the inscription was composed by a member of the Institute of France. On examining the slab, with its sharp, clean-cut lines, side by side with the above we cannot fail to realize that this is one of the efforts of the so-called 'restorers,' who, under Louis Philippe, wrought such havoc, not only at St. Denis but also at Amboise and Blois about the year 1845.

Dom Millet, in his account of the tombs and treasure of St. Denis, written in 1640, mentions the fact that Jeanne d'Arc dedicated armour here, and also includes her sword in his list of the treasures of the Abbey, but he makes no mention of any slab recording the dedication of her armour. In an account of the tombs and monuments at St. Denis by Ch. Fichot published in 1867, there is no mention of the slab, and this seems to point to the fact that Viollet-le-Duc, who was called in by Napoleon III in 1859 to rectify the appalling confusion occasioned by Louis Philippe's 'restorers,' evidently considered the slab of no possible value, and relegated it to some corner, from which, it seems, Mr. Roessler brought it to light. As a matter



FIG. 2.

of fact, as Guilhermy states, the slab was copied from a suit of armour (G. 178) now in the Musée

d'Artillerie (Plate, fig. 1) and this will be obvious on comparison of the two figures. The construction and the decoration of lines of interlacing circles, forming crosses, are precisely the same in both, and only the right pauldron of the figure on the slab differs from the suit in the museum. To prove this statement indubitably we may point to the letters N. I. which are carved on the legs of the figure on the slab. Mr. Roessler, striving to find in this a proof that the slab represents the armour of Jeanne d'Arc, suggests that the letters stand for 'Notre Jehanne' (Text, fig. 2). If we turn, however, to the suit, we find the same letters surmounted by a compass and a crown, which details also appear on the slab but seem to have escaped Mr. Roessler's notice. This mark (Plate, fig. 2) appears upon other suits in the Musée d'Artillerie, and is generally considered to be the armourers' *poinçon* or trade mark of the Negrolis, who flourished in Milan from 1510–1590. On searching the early records of the Musée d'Artillerie, we find that this suit (G. 178) was for some unknown reason reputed to be that of Jeanne d'Arc. When the armour was housed in the Rue de l'Université, at the beginning of the nineteenth century, this was stated as a fact in a small guide book, published about 1812, entitled 'Vues de Paris,' published by Saintin. Carré in his

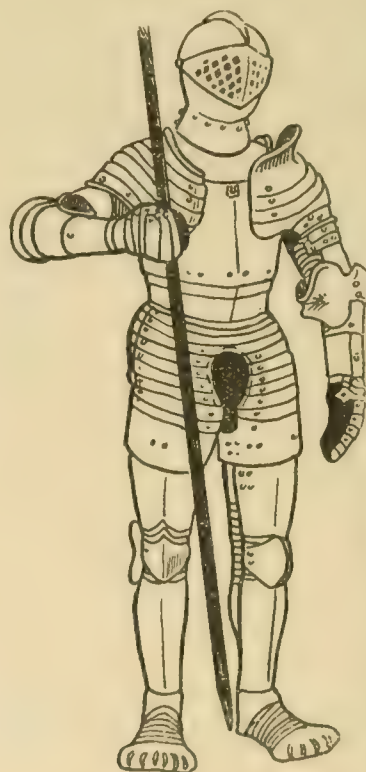


FIG. 3.

Jeanne d'Arc's ownership of this suit, and, as one might expect, the compiler expresses surprise that

'Panoplie,' published in 1783, engraves the suit with the title 'Jeanne d'Arc' pucelle d'Orleans, but in his notes to the illustrations doubts the idea that it could ever have belonged to her. An important detail which will be plain to the observant is the brayette attached to the suit to protect the fore-body, which disposes at once of the idea that the suit was ever worn by a woman. This brayette appears very prominently also on the slab. The 1868 catalogue of the Musée d'Artillerie refers to the legend as to

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Carré even went so far as to hesitate over so preposterous a mistake. To anyone who has but the slightest acquaintance with defensive armour the suit G. 178 is clearly of mid-sixteenth century style, for the broad-toed solerets date it clearly as such; and if doubt there be, it will be at once dispelled by comparing it with that in the Tower, made for Henry VIII for fighting on foot in the lists (fig. 3). Except that the French suit is decorated, the constructional lines of the two suits are almost identical. As now shown the French suit has no weapons, but they must have been displayed with it when it was in the old museum, or the monumental mason would not have introduced them on the slab, for, whatever his faults, he was a careful copyist. In searching through the Musée d'Artillerie I found an axe (fig. 4) which is line for line the same as that on the slab, except that on the latter the 'F' which is etched upon the blade of the axe in the museum has been altered (possibly to make corroborative evidence) into a letter which might be taken for 'J' or 'I' (fig. 5). In the catalogue of the museum K. 83 is described as bearing the letter

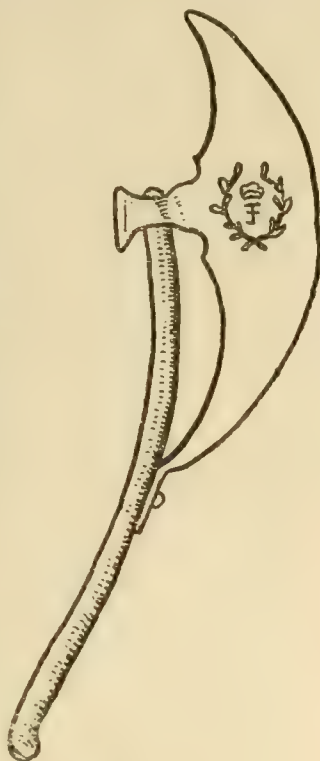


FIG. 4.

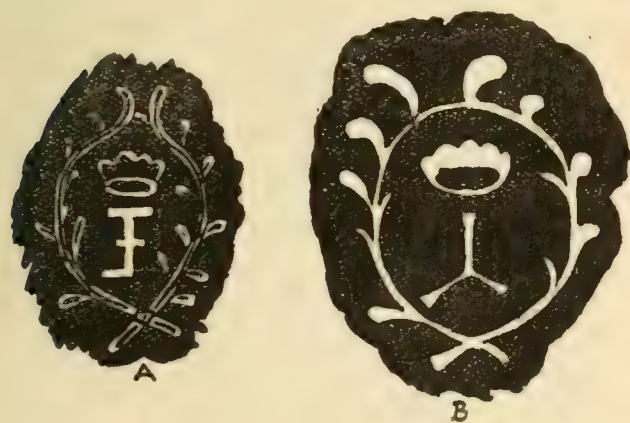


FIG. 5.

'F' 'sous bonnet d'électeur.' It is, from its peculiar form, either of Russian or Hungarian origin and

the initial engraved on it may stand for the Elector Ferdinand I, who came to the throne in 1558.

What Mr. Roessler calls a 'hallebarde... exactly what would have been used during an assault against the gates of a fortress,' is nothing more or less than a pole-axe, a favourite weapon for jousting on foot. It has been copied from the weapon K. 84 in the Musée d'Artillerie which is catalogued as having belonged to Edward IV of England, but which is of later date, and more probably belongs to the reign of Henry VIII, the period of the suit G. 178 (fig. 6). As far as we know, neither weapon has any real connexion with the suit, and neither is the kind of weapon likely to be used—by a woman, at any rate—in the assault of a town.

Mr. Roessler, who pins his faith to documentary evidence, should remember that it is *la petite hache*, which is mentioned as one of the weapons of Jeanne d'Arc, and by no stretch, or contraction, of imagination could this weapon on the slab be called small. If the slab were of any historic value as a record of arms dedicated at St. Denis, why was not the sword shown, when it was the only weapon mentioned as being dedicated, and when Dom Millet catalogues a sword, with this legend attached to it, as being preserved at St. Denis as late as 1640?

We have, therefore, set before us a slab which, from its inscription, represents what purports to be armour of the time of Jeanne d'Arc, but which proves to be jousting armour of the sixteenth century of Italian make, and furnished with a Russian or Hungarian axe and an English pole-axe, both of the sixteenth century.

It is only of interest because it is, as far as I have any knowledge, the only engraved effigy which gives a reproduction of an armourer's trade mark. How the suit G. 178 ever came to be attributed to Jeanne d'Arc might be somewhat of a mystery if we did not recall the fact that in the early years of the nineteenth century there was so little practical knowledge of the armour of the different periods that a suit of sixteenth-century plate in the Tower was labelled 'The armour of John of Gaunt.' It is to be hoped that the authorities of St. Denis will return the slab to the seclusion of its former resting-place, for, as it is now shown, it is bound to be misleading. There is a suit of very graceful armour in the Musée



FIG. 6.

The Armour of Jeanne d'Arc

d'Artillerie which the guides point out as the armour of Jeanne d'Arc, but needless to say this legend is in no way countenanced by the autho-

rities, and the actual armour worn, or at any rate possessed, by Jeanne d'Arc is still as problematical as ever.

WORKS OF SALVATOR ROSA IN ENGLAND¹

BY DR. LEANDRO OZZOLA

DURING the eighteenth century in England the art of Salvator Rosa was in vogue. John Boydell, the leading print seller of the period in London, had in stock no less than thirty-five engravings after Rosa of the canvases then in the United Kingdom. Nor was it only his works that were famous; his life was embellished with legend.

It was generally believed that he had taken part in the revolt of Massaniello and that as a young man he had lived with brigands.² Just as a new documentary biography³ was necessary to destroy all the legends accumulated by Lady Morgan⁴ it is now necessary to have a new critical catalogue of his artistic productions in England; one which is less fantastic than that which appears in the works of Lady Morgan, of Waagen,⁵ and the catalogues of picture galleries. Unfortunately, the greater part of the works attributed to Rosa are in private collections and not always accessible.⁶

The works of Rosa most subject to imitation were the landscapes, since these constitute by far

the greater part of the canvases which pass under his name. In London there are two genuine pictures, *River Scene with Apollo and Sibyl* (Wallace Collection, No. 116) and *Landscape with Mercury and the Dishonest Woodman* (National Gallery No. 84).⁷ Both are very similar in conception: a palish green mass through which is diffused the warm gold light of sunset; such is the expression of his spirit, keenly passionate, but at bottom sad, disillusioned, and sceptical. In the light of the dying day the Sibyl questions Apollo as to the duration of her life, while in the background children deck themselves with garlands of flowers. In the shade of the twilight Mercury issues from the depths of the wood, from beyond a stream, and approaches the dishonest woodman.

In the first picture there is the golden calm of sunset which spreads over the water in a valley, and above, in the sky, pervades the soft masses of cloud. In the second we have the mystery and majesty of an impenetrable mountain forest, and of the wild confusion of knotted tree trunks. The finished technique, the pallid grey green tint of the pseudo-classic *maquettes* relate the two pictures to the battle piece of the Corsini in the Louvre, which dates from 1652. But the monotonous foliage indicates the manner of a later period.

For the critical study of attributions to Rosa it is well to fix the stylistic character of these two examples of his art, which were the most frequently imitated in England. The technique is accurate and precise, masses of light concentrated in the centre or to one side, and not dispersed in various points of the composition; the great variety of middle tones produces chromatic fusion without the discord of sharp notes, and while Rosa gives to the lights an intense golden glow he maintains in the shaded portions a deep transparency. The same variety is seen in the rendering of the earth and the tree trunks, which are modelled with minutely varied planes. On the other hand the greenish foliage is executed monotonously, the leaves represented by long radiating brush strokes. The masses of foliage are, however, very soft, and disposed with great feeling for perspective, in such a way that they are permeated with air. The *maquettes*, as always in this period, are classical in shape, elegant in line, and precise in execution. The drapery is rendered in brilliant light with

⁷ I was not able to see the landscape entitled *Augurs* at Bridge-water House, as the galleries were being restored.

¹ Translated.

² A print by John Hamilton Mortimer in 1778 represents Rosa at thirty years of age, dressed as a bandit, in a landscape, turning over the leaves of a book. (British Museum: Department of Prints, etc. Books of Prints, 147, p. 42.) As a matter of fact, Rosa at that age was and had been for some years with the Grand Duke of Tuscany as court painter. Mortimer engraved several prints in imitation of the soldier pictures of Rosa, calling them *Bandits*. If one may deduce an hypothesis from the prints, it is not improbable that the Hampton Court canvas, *Robbers in a Cave Dreading their Spout* (No. 809), belonged to him. The smooth brushwork of the picture, the cold and diffused light, the swollen forms of the figures and the horse, its colour and type have much more in common with the art of Mortimer than the art of Rosa, to whom the canvas is attributed. It is especially to be noted that the 'bandits' in the works of Rosa are simply soldiers or fighting men transformed into robbers in consequence of the legend.

³ The principal work is that of C. A. Cesareo, 'Poesie e lettere edite e inedite di Salvator Rosa.' Napoli, 1892.

⁴ 'The Life and Times of Salvator Rosa,' by Lady Morgan. Paris. 1824. French edition same year.

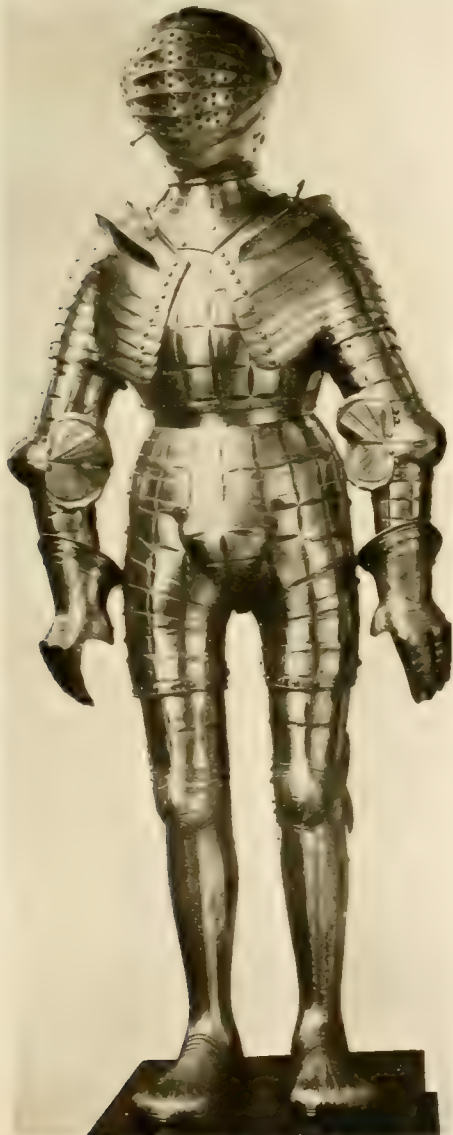
⁵ Lady Morgan is responsible for a number of errors of fact with regard to pictures, as I have pointed out in my book, 'Vita e Opere di Salvatore Rosa' (Strasburg, 1908). Waagen, though more diligent, had no special qualifications for the subject. Worst of all is the attribution of a weak picture which has no single characteristic of Rosa, *A Pool with Friars Fishing*, in the Dulwich collection. He writes: 'Careful finish and uncommon clearness.' The phrase, in fact, is repeated for any canvas, alternating with that other phrase, 'uncommon power.'

⁶ I should like to express my gratitude for assistance to His Excellency the Italian Ambassador, the Marquis di San Giuliano, who gave me every assistance, and to all the owners of private collections mentioned in this article, more especially His Grace the Duke of Beaufort.



FOREST SCENE WITH TOBIAS AND THE ANGEL ATTRIBUTED TO SALVATOR ROSA. IN THE NATIONAL GALLERY

WORKS OF SALVATOR ROSA IN ENGLAND



1. SLIT OF ARMOUR. G.175 IN THE MUSÉE D'ARTILLERIE, PARIS



2. POINÇON OF THE NEGROIS ON A SUIT IN THE MUSÉE D'ARTILLERIE, PARIS

THE ARMOUR OF JEANNE D'ARC

Works of Salvator Rosa in England

warm tones, golden yellows predominating. Therefore we can consider as imitations all landscapes attributed to Rosa in which we find a flaccid simplification of empty planes in the modelling of the earth, the tree trunks reduced to logs, cold grey tints, strident tones in the high lights, scattering of the illuminated masses, shapeless or ill-coloured *maquettes* with coarsely drawn draperies indicated by parallel high-lights.⁸

Much more certain are the attributions of the figure paintings. One belonging to the Tuscan period is in London in the collection of the Duke of Westminster (Grosvenor House), a so-called *Portrait of the Painter*. It presents a half length turned partly away from the spectator and is reproduced on the frontispiece of Lady Morgan's book.⁹ It is painted upon a reddish grey ground, the dress is greenish grey, the flesh colour yellowish (the colours have darkened). There is nothing here that coincides with Rosa's features. On the other hand the types compare perfectly with the so-called *Menzogna* of the Pitti Gallery. It also resembles this picture in the leanness of the

form and in the characteristic fine folds of the drapery of a linen-like texture. It appears in fact to be a pendant to the *Menzogna*. Both were painted when Rosa was beginning to aspire to the fame of classic painter, and as the former represents in all probability a dramatic poet, the Westminster painting may well represent some unknown writer.¹⁰

In the Duke of Beaufort's collection is the famous picture of *Fortune* which the Duke's ancestors acquired in Italy in the time of Pascoli.¹¹ From an artistic point of view it is a disappointment and it seems improbable that it was painted after the *Justice among the Shepherds* (Vienna Gallery) and that it should excite such praise and indignation. The composition is puerile; all the figures of equal proportions (half life size) are crowded together, and Fortune is seated on a globe in the midst of a flock of animals over which she empties her cornucopia. It must be added that the nearly nude figure is superficial and monotonous in the modelling and coppery in colour, with shapeless face and an artificial red upon the cheeks and lips. The painting has greater value as a painting of animals. As such it can rival the work of specialists of the time, whose work it resembles in the cold grey tints beneath a greenish sky.

Two figure pictures of small proportions represent Rosa very well as an historical painter in the *tenebroso* style of his last period, which brought him such fame among the Romanticists. One is in the Dulwich gallery, *Soldiers Gambling* (No. 216), and the other at Grosvenor House, the *Three Marys at the Tomb*.¹² The historical significance

⁸ The following is a list of the imitations which I have been able to examine:—

Cook Collection, Richmond.—*River Scene* (No. 33). Conception more of Dughet than of Rosa. The *maquettes* are not in the style of Salvator.

Dorchester House, London.—*River Scene* (No. 54). A mixture of Rosa and Dughet. The composition is poor in the vegetation, cold of tone, and without life in the *maquettes*.

Dulwich Gallery.—*A Pool with Friars Fishing* (No. 137). Conception of a kind nowhere to be found in Rosa. Generally weak. The *maquettes* are without any of the characteristics of Rosa.

Hampton Court.—*Moses Striking the Rock* (No. 655). The landscape hard and archaic for Rosa. The academic figures are far from his style.

Hampton Court.—*A Small Landscape* (No. 661). Simplified in composition, the trees hard and archaic, the clouds too solid.

National Gallery (London).—*Forest Scene with Tobias and the Angel*. Composition coarse in form and smoky in tone. Among the engravers of the works of Rosa was one John Goupy (d. 1763). It is possible this scenographic picture is by him. Cf. his prints after Rosa.—*Hagar in the Desert* (No. 2107). The rosy tints of the clouds, of the foliage, and of the angel, and the stridency of the lighting, cold and white, indicate a chromatic taste which was not Rosa's.—*Landscape and Figures* (No. 1,206). Simplification in the modelling, cold tones, weak brushwork with coarse drapery.—I was not able to see No. 935, *River Scene*, as it was in a room that was undergoing repair.

Northbrook House.—*River Scene* (No. 207). Cold and hard composition in Dughet's style. The soldiers in the scene have not the delicacy and elegance of Rosa's.—*St. John the Baptist Preaching* (No. 208). The tones are smoky, the modelling of the landscape superficial, *maquettes* weak. The rocks repeat the structure of the *Angel and Tobias* in the National Gallery, and the picture seems to be by the same artist. Jean Paul Richter in the catalogue of the collection sets it down as an imitation.

The only battle piece attributed to Rosa which I have been able to see in England is in Apsley House, London—*Battle Scene* in Room 48. It is a cold composition, more in the manner of Cortona than of Rosa, especially in the conception of the academic figures and in the pale blue and rose tints. There is nothing of Rosa in it except the motive of the Roman ruins and the figure of a soldier to the right struck with a lance in the back.

⁹ Already at the time of that writer it existed in Grosvenor House (Vol. ii, p. 331), together with the picture of the *Three Marys at the Tomb*, of which I speak further on,

¹⁰ Another so-called *Portrait of the Painter* is in the collection of the Duke of Beaufort (Badminton). The picture is an oval, representing the painter as a youth. The figure is a half-length, seated and leaning forward. He holds a paper in the left hand, and it is natural to suppose that he is reading the *Satires*. The face corresponds to that of the Bonacina print reproduced by Franchetti Bernini (Milano: Hoepli, 1900), and to the *Portrait of the Painter* in the Saro battlepiece of the Pitti. It has the characteristic swelling on the nose, the heavy underlip and the small beard. The flesh colour is a coppery yellow, the drapery (darkened) is of dull green with white ruffles on the shirt and a small white collar at the neck. All this agrees perfectly with the description given by Baldinucci of the picture painted at Rome of his friend Lippi, of which there were subsequently made numerous copies. (Ozzola, *op. cit.*, p. 90.) I think that this picture is clearly one of these copies; it certainly is not by Rosa. The harshness of the modelling and the heavy, fat hand which holds the paper in contrast with the usual leanness of his hands—for example, in the *Menzogna*—determine this. For Lippi it is too weak and hard.

¹¹ It was painted between 1658 and 1659, and appeared in a contemporary exhibition on August 29. Its satirical theme excited among Rosa's enemies, already offended by his satires in poetry and painting, such indignation that it was necessary to write an apology to defend the author from the accusation of lampooning, and he was only saved by the protection of Dom Mario Chigi, the brother of the Pope, and two prelates. Even so he thought well to return for a time to Tuscany in 1660. (Ozzola, *op. cit.*, p. 134.)

¹² This was engraved by T. Lemoyne and T. Picart. Arguing from the subject, which I believed to be a *genre* piece in my book (p. 104), I have erroneously attributed this picture to the youthful period, because from the end of the Tuscan period he no longer cared to treat subjects of caricature.

Works of Salvator Rosa in England

of the first picture, not alluded to in the gallery catalogue, depends upon the incident of the garment upon which the soldiers throw the dice. This is the episode of the crucifixion 'et super vestem meam posuerunt sortem.' The scene was adapted to Rosa's talent for pictures of soldiers and to his ambition to be an historical painter. The *Three Marys* form a compact group opposite the angel upon a dark background of landscape. By the same conception of the *tenebroso* school are inspired two other pictures of large dimensions with figures nearly life size. One is at Oxford in the Christ Church Library and represents, in front of a dark landscape background, *Hercules leaving the Cradle* where he has strangled the serpents. A woman is uncovering the cradle, from which the child arises, whilst the sight of the serpents beside him arouses the marvel and terror of Alcmena and Amphitryon. The other picture is in the collection of the Duke of Beaufort. It represents youthful *Jupiter in the care of the Corybantes*. In the dark background are seen the nurses grouped round the baby, whilst to the left one of them, in an upright pose, beats on the cymbals. The merit of these four pictures consists much less in the expression of sentiment, which is almost always exaggerated and monotonous (arms outstretched with open hands), than in their picturesque qualities. In the two smaller ones the warm golden tone of some of the drapery (a characteristic colour with Rosa) vibrates against the dark background and is united intimately with the harmonies of the shaded portion, with the coppery flesh and the reddish and greenish greys of the other local tints, with the chestnut brown of the earth and the deep grey-green of the sky. In both, the deep transparency of the shaded parts corresponds to the

glow of the light in such a way that the picture interprets clearly the passionate sadness of the scenes. In the two large pictures the intensity of colour and the plastic relief are attenuated, and, as it were, diluted by the extension of scale; and the superficiality of the modelling diminishes the significance of the expression.¹³

In the small pictures, on the other hand, Rosa has been able to get better advantage from his natural gifts as a painter of *maquettes*. And these figures are in fact merely enlarged *maquettes*, since it would be vain to search in them for psychological significance. The motive of the luminous mass moving upon a large dark field, as of a wide flash of lightning upon a cloudy sky, was not suggested to Rosa only by his impassioned temperament but also by his impressionist attitude as an artist, which prevented him from attaining complete and elaborate plastic relief of figures in full light. This is also the reason why these black skies with large reddish touches of light are never found in his landscapes. Here the painter had no longer need to make use, so to speak, of the camera obscura in his visions.¹⁴

¹³ The picture of the *Youthful Jupiter* is, in fact, washed in with a reddish grey middle tone in the manner of Poussin. In the Oxford picture, on the other hand, there is still the same effect of light—for example, fine golden tone in the figures of the woman leaning to the right and in the lighted portions.

¹⁴ Let us here detail a few erroneous attributions of figure subjects:—

Dulwich Gallery.—*Entombment of Christ* (No. 279). Only recently attributed to Rosa. Types rather Veneto-Bolognese and the technique is that of an artist not accustomed to working on such a small scale. For example, the heavy brush stroke which lights the outstretched arm of the child to the right carrying a torch is not worthy of a painter of *maquettes*.

Grosvenor House.—*Satyr in a Landscape*. The cold tints and the hard drawing of the foliage indicate a landscape painter whose style is more archaic than Rosa's. The figure, moreover, is more related to Carracci than to Salvatore.

FRENCH CATHEDRALS¹

BY T. G. JACKSON, R.A.



HERE we to say that the ordinary Englishman knows no more of France and French architecture than the ordinary Frenchman knows of England, we should perhaps be overstating the fact. To the student of architecture, at all events, the mediæval buildings of France are as well known as those of our own country. At one time they were, I think, better known: our native style ran some risk of being forgotten, and in practice was

displaced to make way for imitation of that of our neighbours across the Channel. In the sixth and seventh decades of the last century, when Viollet-le-Duc was publishing his great 'Dictionnaire Raisoné de L'Architecture Française du XI au XVI Siècle,' we were all captivated by the charming literary style of the author, his keen enthusiasm, and his dexterous illustrations. 'We all crib from Viollet-le-Duc,' said William Burges, whose work bears witness to the fact, so far at all events as regarded himself. This craze has, in its turn, passed away. We can now use the round abacus, and mould our capitals and arches in the English fashion, without forfeiting our self-respect.

But with the exception of professional students of architecture, how few of our countrymen know

¹ 'French Cathedrals, Monasteries and Abbeys, and Sacred Sites of France.' By Elizabeth Robins Pennell. Illustrated by Joseph Pennell. Also with plans and diagrams. Fisher Unwin. 1909. 20s. net.

French Cathedrals

anything of the treasures of art to be found in country towns all over France, or of the natural beauties of scenery in which they often set. Express trains hurry them along on their way to Italy, past places, at least as interesting, and oftentimes as beautiful as those they are going to see. In classical remains there is no district of Italy so rich as Provence. The temples of Vienne and Nîmes are more perfect than any in Rome. The amphitheatres at Nîmes and Arles are as fine as that at Verona. The huge theatre at Orange has no parallel in the capital of the world; and the gigantic Pont du Gard dwarfs into insignificance the ruined aqueducts that stride across the Campagna.

In buildings of the subsequent periods, France, with one exception, may well challenge comparison with any other land. It is true that while in Italy the unbroken descent of architecture from the Empire to the middle ages can be traced distinctly, in France there is a gap of some centuries in the sequence of historical examples. 'We have,' writes Viollet-le-Duc,² 'but very vague knowledge of the primitive churches in France: it is only from the tenth century onwards that we can form a fairly exact idea of what they were.' There is nothing in France to correspond with the Art of Rome, Ravenna, Parenzo and Grado in the fifth, sixth and seventh centuries. But no sooner was the seed of the New Art wafted across the Alps than it found a fertile soil and soon bore abundant fruit. The refined Romanesque of Southern France, and the ruder and more vigorous Romanesque of the North, which crossed the Channel and vitalized the stagnant art of our Saxon forefathers, were—each in its own way—fresh departures in the field of art, and paved the way for that development of pointed architecture of which France may boast the parentage.

It is natural in thinking of French Cathedrals to compare them with our own, and regarding them generally, one will be struck by the greater variety in French buildings of the Romanesque period, as compared with the contemporary buildings in England. The reason is not far to seek: England after the Norman Conquest was one united country, while France was divided into independent or semi-independent provinces and petty kingdoms among which the central royal power was not always the most powerful. What are only provincialisms in English Architecture become in France almost distinct styles, which retained their individuality till the country was finally welded into a centralized kingdom. The Romanesque styles in France differ from one another as much as they do from those of other countries. In Provence during the eleventh and twelfth centuries there arose a highly refined architecture strongly influenced by the splendid remains

of Roman work in which that district abounded, and which was itself of a higher type than in other parts of Gaul. For the classical art there, being nearest to Italy, was very different from the ruder work farther from the centre, and the Venus found in the Theatre at Arles is one of the gems of the Louvre. In northern France and Britain, as may be seen at Bath, the Roman art was coarse, and the sculpture semi-barbarous; and the Romanesque that resulted from it in Normandy and our own island possesses a simple and rude majesty, but nothing of the grace that distinguishes the portals at Arles and St. Gilles, which it is hard to believe coeval with the naves of Peterborough and Ely. Far different from either of these is the Romanesque of Aquitaine and the West, where the current of Venetian trade from Montpellier to Limoges brought traditions of the domes of the East, and gave us the domed churches of Angoulême, Solignac, Fontevrault and Cahors, and at Périgueux a replica in plan and section of St. Mark's at Venice. The churches of Auvergne again—Clermont, Issoire, Brioude, and St. Nectaire, belong to a type by themselves, with their high aisle-less transepts and central octagonal lantern, and their apses inlaid with mosaic of basalt and free-stone. In Poitou and Anjou another style appears, which M. de Verneille calls 'Plantagenet,' in which one may trace some affinity to our own early Gothic. Through all, but more especially along the east side of France, the influence of Roman example shows itself not only in Romanesque buildings, but in those of the thirteenth century. It inspired the fluted pilasters of Autun, the monolithic columns with classic entasis in the gothic apse of Vézelay, and may be traced in Paris, and beyond in the ruined abbey of St. Evremond on the Island in the Oise at Creil. To build in the manner of the Romans was the ambition of all Western Europe as soon as the arts began to revive after the fall of the Empire. The majestic remains that surrounded the builders of those times were their only models, and one can conceive the effect they produced on the imagination of an architect in the tenth or eleventh century, from what we experience ourselves; for one comes away from contemplating them with a feeling that all succeeding architecture, our own included, is in comparison small and slight, however strongly on other grounds it may appeal to our affection.

Mr. and Mrs. Pennell in the book before us, have given us the result of many years' acquaintance with French architecture of the Romanesque and Gothic periods, and the subjects they have chosen for illustration are very fairly typical of the principal schools or styles to which we have alluded. The Roman remains in Provence seem to have had no attraction for them. Mrs. Pennell says, 'I never thought of looking to them for instruction.'

² *Dict. Rais.*, Vol. v, p. 162.

French Cathedrals

But as she continues 'there is no looking at them at all . . . without understanding how short a step it is from Roman architecture to Romanesque in Provence,' thus to ignore the great parent art seems like throwing away the best clue to the proper intelligence of its offspring. It is however fair to say that this does not pretend to be a technical work on French architecture, a pretence which is modestly disclaimed in the preface. As the authors very truly say, the ability to see and feel the beauty of it is not a matter of technique; and yet it must not be forgotten that all architectural development proceeded on certain lines of reasonableness, and that it would be well if unprofessional observers acquainted themselves, if only superficially, with those problems of construction which led to the evolution of one style from another, and played a principal part in shaping it into the form by which we know it.

Mrs. Pennell writes very agreeably of the impressions made on her by the different buildings described. For her, Chartres is the House of Prayer; Rheims is regal, but 'who would ever think of it as a church to pray in?' Amiens, in spite of its perfection has an air of secular cheerfulness; and cheerfulness, she says, 'would be the last thing I should want to feel.' These may not be the sensations produced on every visitor, and our authoress herself disagrees in one or two cases with the impressions recorded by other writers. For Architecture, like Music, to which it has often been compared, will arouse very different feelings in different people. It will awake different feelings in ourselves at different times, varying with accidents of time and circumstance, of light and shade, and even with our mood and temper for

the time being. Why certain combinations of wall and window, void and solid, height and breadth should awake certain definite emotions in the human mind of awe or sweetness, gladness or gloom, is even more inexplicable than the impression made on the imagination by a passage in Beethoven, or an air by Mozart; nor, when we remember how differently different minds are constituted is it to be expected that all men and women should be receptive of the same impression.

Of Mr. Pennell's illustrations it would be difficult to speak too highly. In his delicate pen and ink work he has succeeded in rendering the expression, and suggesting the details of his buildings in a manner not only delightful pictorially but satisfactory to the eye of an architect. The washed drawings are not perhaps so entirely successful, and have no doubt suffered in reproduction, which in their case is more difficult. Not the least part of the charm of the illustrations is derived from the figures which are always life-like and full of character.

In these days of photographic illustration it is a real pleasure to see an illustrated book in which it plays no part. For purpose of scientific accuracy it has its uses, but it is hopelessly inartistic, and brings with it an atmosphere of deadly dullness into any book where it is used.

In paper, type, and general form the book is admirably got up, though the transatlantic spelling comes as a slight surprise in a book published in London. The introduction of ground plans of several of the Cathedrals described is a very useful feature, and sets a good example not always followed even in more technical works.

THE PAINTERS OF VICENZA

BY ROGER E. FRY

IN that Eastern portion of the North Italian plain where almost every town has its own so agreeably distinctive individuality there are few whose *genius* is so entirely kindly and approachable as Vicenza's. Whether it is the extravagant beauty of the Monti Berici where one wanders at sunset, or the bland austerity of Palladio's facades, or the peculiar provincialism of the paintings in the little gallery, or all combined, it is certain that the tourist who has once visited Vicenza never can forget the peculiar appeal of the little town, at once homely and full of state, genial and discreet, elegant and severe. It is hard to conceive a Vicenza unadorned by Palladio, so intimately is his art associated with the general effect; but Montagna's personality counts for almost as much, and it is to Montagna

naturally that Mr. Borenius devotes the greater part of his painstaking and sympathetic study of the Vicentine school.¹ Montagna is one of those artists for whom we feel a kind of intimate affection. He is not one of the great men: we need not expect too much either of him or ourselves before his pictures—if he fails we are not anxious or perturbed; if he succeeds it is a pure gain. And he did succeed surprisingly in his limited sphere, and his success is always of a noble kind. Such feeling as he manages to express is always sincere; and although the influence of many of his contemporaries may be traced in his work, he never loses his own simple and personal manner of expression.

His feeling for character is not profound, but it is never commonplace or vulgar. His best heads

¹ The Painters of Vicenza, 1480-1555, by Tancred Borenius. London; Chatto and Windus. 1909. 7s. 6d. net.

The Painters of Vicenza

are almost portraits, such as the Magdalen in the Vicenza *Madonna and two Saints in a Rocky Landscape* or the S. Nazaro of the SS. *Nazaro and Celso* panels. He could create ideal types, especially in his earlier Madonnas, but they are rarely conceived with sufficient force to evoke any vivid illusion of reality. Like many second-rate artists he was lacking in invention; he could scarcely contrive a composition except upon the basis of symmetry. On a symmetrical plan he could indeed compose in a grandiose manner, but only when he relied on architecture.

As an architectural designer he showed surprising originality. Even in the early altarpiece at Vicenza he showed a feeling for proportion which is quite personal, though he is still handling the forms habitual to all his contemporaries, forms based on the work of the Lombardi. But soon after this he created an entirely new architectural style of his own, a kind of premature Baroque. It is a Baroque in which the details and mouldings are still those of the early Renaissance, but in which the fundamental idea of the Baroque, the utmost possible enlargement of the unit of design, is already grasped. It is a pity that the opportunity never seems to have occurred to Montagna to realize this grandiose style in actual building, and it survives for us only in the magnificent audacity of the backgrounds in the Brera altarpiece, and the *Glorification of the Magdalen* at Vicenza. In this matter of architectural design Montagna was indeed far more original than his contemporaries, than Bellini, Vivarini, or Cima. His drawing of the figure and his design of drapery show a strong, though rather clumsy plastic feeling, which makes one surmise that he might have done greater things had he created in solid forms either of sculpture or architecture.

There seem indeed to have been two tendencies in his work. On the one hand he had an almost northern naïveté of sentiment for the actual, on the other hand he had the strong classic feeling for order and symmetry in the building up of his planes; what he lacked was the imaginative energy to fuse them into a perfect whole. Mr. Borenus speaks of his indifference of feeling; that seems almost too strong a word. Montagna did not merely inherit, like so many artists, Mantegna's sense of the imposing and grandiose; he had a quite peculiar and personal feeling of his own for such qualities in design, but while his figures are always serious and sometimes noble in intention, he lacked the imaginative intensity to give them that perfect unity and integrity of movement which is necessary to bring conviction of their reality and energy. I have ventured to discuss at some length Montagna's fascinating personality precisely because Mr. Borenus, whose book originated in a University thesis, has felt constrained for that reason to confine

himself mainly to historical and documentary considerations. And in that direction he has so completely covered the ground that it would be difficult to find anything to add, or indeed to correct; for Mr. Borenus has an exacting standard of scholarship, his information is minute, exhaustive and accurate, and by his indefatigable researches he has been able to glean a good many new facts in a field which has been often traversed before. He also has the engaging qualities of a total absence of pretension in the setting out of his results, and a singular balance and sobriety in his judgments. Altogether it is an admirable example of what a thesis of this kind should be, and in Mr. Borenus we must recognize a new and important accession to the students of Italian art.

Let us summarize very briefly some of the results of his investigation. The book is divided into three parts. The first is devoted to Bartolommeo Montagna, the second to Benedetto Montagna, with an elaborate and fully annotated list of his known engravings, the third to Giovanni Buonconsiglio; and these are followed by an appendix containing a list—the only one, so far as I know, yet made—of the minor painters of the Vicenza school, together with documents bearing on Montagna's life.

In discussing Bart. Montagna's origins, Mr. Borenus gives for the first time due prominence to the *Madonna between Two Saints* at S. Giovanni Ilarione, of which he gives a reproduction. This work bears a striking resemblance to Cima's earliest altarpiece, and may refer, Mr. Borenus thinks, to some lost original by Bellini. It is unfortunately impossible to give certain dates to any of Montagna's early works; even the Bergamo picture, dated on the back in contemporary handwriting 1487, cannot be regarded as fixed, and our author in view of its evidences of immaturity would put it earlier. This leads him to place the San Bartolommeo altarpiece, in which he, quite rightly, I think, sees a later production, at least as early as 1485; and since the forms in this picture are derived from Bellini's lost altarpiece in SS. Giovanni and Paolo, and from the S. Giobbe altarpiece, this conclusion leads him to give to the latter an earlier date than was once assigned to it by the present writer. If, however, the date on the Bergamo *Madonna* holds good, this would not be necessary. All would seem to depend on whether or not we can accept the traditional and no longer verifiable date of 1481 on the *Madonna and Child* given by Lady Layard to the National Gallery, where it still passes under the name of Bellini.

Mr. Borenus recognizes the correctness of Mr. Berenson's view that Montagna studied at one time under Alvise Vivarini, but he gives due weight to the evidences of Antonello de Messina's influence, which predominates so strikingly in the Bergamo *Madonna*, and also to the constant evidence of

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Montagna's familiarity with Giovanni Bellini's works. Montagna's work alone would be sufficient to show that Mr. Berenson exaggerated in assuming a complete separation between the schools of the Vivarini and Bellini.

It is on the early years of Montagna that our interest is naturally fixed, since it is to these years that we owe his most exquisite works, the wonderful *Madonnas* of the Herz and Farrer collections and the fragment at Bremen. To these Mr. Borenus adds a *Virgin* in private hands in St. Petersburg and the *Madonna* recently acquired by the Metropolitan Museum of New York. Other newly attributed pictures are a *Head of Christ* in private hands in Vicenza, a *Madonna* at Belluno, a *Madonna* at Highnam Court, and a *Virgin* and a *St. Sebastian* belonging to Signor Grandi of Milan. On the other hand Mr. Borenus denies to Montagna several pictures which have generally borne his name; such are the very ugly *Virgin and Child enthroned* at Berlin and the equally unfortunate painting of the *Man of Sorrows* in the Venice Academy. It is perhaps not quite so easy to agree with him with regard to the National Gallery

Madonna and Child, No. 802, though one must admit its great inferiority to the early series to which it belongs. Mr. Borenus also repudiates the attribution to Montagna of the *Pietà* in the Vatican. He follows Dr. Gronau in restoring this to Bellini.

In discussing Buonconsiglio our author is able to add three important works, all of which are reproduced, a *Madonna and Child* in the Beckerath collection, a *Mystic Conception* at Cornedo, and a large fresco of the *Assumption of the Virgin* at Montagnana, where there are several other works by the master which have been noticed only by Crowe and Cavalcaselle. He certainly makes out a case for Buonconsiglio's talent; but after all that can be said he remains one of the most curious personalities in art on account of the immense gulf between his one supreme masterpiece, the *Pietà* at Vicenza, and the mediocrity of all his other works.

Mr. Borenus must be complimented upon his command of the English language; it is almost impossible to find any traces of translation from a foreign idiom.

❧ NOTES ON VARIOUS WORKS OF ART ❧

PORTRAITS OF THE WYAT FAMILY

IN connexion with the Burlington Fine Arts Club exhibition of early English portraits, a few notes on the portraits of the Wyats may not be inopportune. Of Sir Henry Wyat there exists the well-known portrait by Holbein in the Louvre. A copy of this belongs to Constance Countess of Romney, and with the copy goes a picture of Wyat's famous cat, which may likewise represent an original by Holbein. A somewhat later, probably seventeenth-century, picture belonging to Lady Romney is made up out of a combination of the two—master and cat—with a background of prison wall and window. Of Sir Thomas Wyat, the poet, son of Sir Henry, no picture by Holbein is known, though one was probably made. The drawing for it was used for the woodcut (reproduced in Woltmann's 'Holbein'), and Holbein himself may have drawn the design for that on the wood-block, afterwards poorly cut. The same drawing, or more probably Holbein's picture, is reproduced in the circular picture in the National Portrait Gallery, whereof a poor copy was included in the Burlington Fine Arts Club exhibition. Among the Windsor Holbein drawings is another likeness of Sir Thomas, but no original or copy of a picture painted from it is known. Sir T. Wyat seems to have had a penchant for circular pictures. Lady Romney possesses another very interesting likeness of him, at a somewhat more advanced age, ascribed to 'Lucas Cornelii.' This is also on a circular oak

panel. It seems to have been framed originally back to back with another circular panel, now hanging beside it, on which is depicted Wyat's maze—a reference to an incident in his Italian diplomatic mission in 1527, thus recounted in the Wyat papers. 'After much delays and expense of moneys in the court of Rome, the ambassador (Sir John Russell) urging earnestly his *dépêche*, on letter from the King, he finally received answer of evil satisfaction, according to the expectation of the former prognostick, which signified to the King, he was suddenly called home by new letters. And on his return, in a certain place changing his horses, Sir Thomas (Wyat), in his chamber on the wall drew a maze, and in it a minotaur with a triple crown on his head, both as it were falling, and a bottom of thread with certain guives and broken chains there lying by, and over this word, "*Laqueus contritus est et nos liberati sumus.*" This was but finished when the ambassador remounted with Sir Thomas; he in the way told him what he had left behind him in return of the scorn used to them at their arrival to Rome, and in disdain of the want of success of the King's affairs there. At it my lord laughed heartily, specially (you may suppose) after he heard his holiness and all his college of cardinals wisdoms were troubled to scan upon a draft of the emprise sent to Rome by some that advertised of the author of it. But much the King is said to have taken pleasure to hear the discourse of it at my lord's return, and it was



PORTRAIT OF SIR THOMAS WYAT, THE ELDER, BY (?) LUCAS CORNELISZ.
 IN THE COLLECTION OF CONSTANCE COUNTESS OF ROMNEY



WYAT'S MAZE. FROM A PANEL IN THE COLLECTION OF
 CONSTANCE COUNTESS OF ROMNEY



PORTRAIT OF SIR THOMAS WYAT, THE YOUNGER. IN
 THE COLLECTION OF CONSTANCE COUNTESS OF ROMNEY



PORTRAIT OF SIR THOMAS WYAT, THE YOUNGER.
 IN THE COLLECTION OF MR. LEWIS FRY

Notes on Various Works of Art

thought an occasion to the King of his employing Sir Thomas the more in his services of importance and trust ever after.' Yet another circular portrait, treated in the manner of a sculptured medallion, but coloured to the life, was shown in the Burlington Fine Arts Club exhibition, and stated to represent Sir Thomas Wyat the younger. A replica of it belongs to Lady Romney, and is inscribed in seventeenth-century lettering, 'Sr Tho. Kn^t son of Sr Tho. Wiat.' When Vertue saw the Wyat family pictures, while they were still in the possession of the last direct male descendant of Sir Henry Wyat, this last picture was traditionally called Sir Thomas Wyat the younger. But for this consistent and ancient attribution, the striking resemblance of the features, amounting almost to identity, with those of the poet would have inclined us to attribute the original of them to the father rather than to the son. Sir Henry Wyat's daughter Margaret was also painted by Holbein, and the picture was included in the Burlington Fine Arts Club exhibition. It appears to me to be obviously and all over Holbein, but that was not the universal opinion. At all events, the somewhat shrewish lady owned the long sharp nose of her brother, Sir Thomas the elder, which they evidently did not inherit from their button-nosed father.

MARTIN CONWAY.

Apropos of the above note, the following details concerning Wyat pictures may be of interest:—

1. *Sir Henry Wyat*.—The portrait of Sir Henry Wyat in the Louvre is in all probability the same as the portrait of *Cavaglier Wyat*, painted in 1527, by Holbein, which was in the possession of Thomas Howard, Earl of Arundel, and among those which after his widow's death at Amsterdam in 1655, were disposed of by her son, Viscount Stafford, to M. Jabach, of Cologne, from whom they were purchased by Colbert for the collection of Louis XIV, and so came into the Louvre. Sir Henry Wyat died in 1537.

2. *Sir Thomas Wyat, the Elder*, poet and diplomat, who died in 1542, was drawn by Holbein in a well-known portrait forming one of the series at Windsor Castle, an early copy of the same drawing being in the same collection; a small painting in oils corresponding to this drawing was exhibited by Mr. Bruce at the National Portrait Exhibition at South Kensington in 1866. Holbein also made a drawing of Sir Thomas Wyat in the shape of a medallion, in the style of the small relief portraits in wood or wax, which were made in Germany during the sixteenth century. This medallion was engraved on wood rather roughly for the panegyric by John Leland, published in 1542, entitled '*Nœnia in mortem Thomæ Viati equitis incomparabilis*.' This small circular drawing seems to have been the basis for three

portraits of Sir Thomas Wyat. Of these two reproduce the classical treatment of the last, one of them, also in circular form, which was formerly in the collection of the Marquess of Hastings, being now in the National Portrait Gallery, the other, evidently a copy, in the Bodleian Library at Oxford. The third portrait, which is on a smaller scale, also in a circle, on an oaken panel, represents Wyat in the rich costume of the time, and is attributed to that rather mythical painter Lucas Cornelisz. This portrait has been originally fixed back to back with a painting of a maze. A similar case of a circular portrait with an allegorical design on the back is the small portrait of Melanchthon at Hanover, attributed to Holbein. The portraits of Sir Thomas Wyat, the elder, all show him with a long fair beard.

3. *Sir Thomas Wyat, the younger*, executed for rebellion against Queen Mary in 1554, is shown in a portrait evidently painted to match that of his father. Two versions exist on the same different scales. The larger version, corresponding to the 'Hastings' portrait of Sir Thomas Wyat, the elder, belongs to Mr. Lewis Fry, and was lately exhibited at the Burlington Fine Arts Club. The smaller version belonging to the Countess of Romney was evidently executed by the same hand, and at the same time as the smaller early portrait of Sir Thomas Wyat, the elder. The appearance of the head and neck only in the portrait has led to an erroneous supposition that the portrait of the younger Wyat alludes to his decapitation.

LIONEL CUST.

THE RISEN SAVIOUR APPEARING TO HIS MOTHER: A MASTERPIECE BY ROGER DE LA PASTURE¹

OUR Lord, a majestic figure draped in a crimson mantle fastened at the neck with a clasp, holds a slender gold cross with a floating banner, and with His right hand greets and blesses His Mother, who, turning round with hands upraised apart, as if startled, gazes on Him with a rapt expression of peaceful joy. She is enveloped in an ample blue mantle; a kerchief of fine linen veils her hair and forehead, and falls over her shoulders. The columns of the arcade through which the figures are seen are of red marble; the pavement slabs, of grey, brown and light blue stone. The window of two lights is glazed with lozenges within a narrow border of red, blue and yellow, and the tracery of the upper portion filled with coloured glass. Two little bits of bright landscape, seen through the door on the right, and the window-opening on the left, relieve the predominant grey tone of

¹ Oak. H. 1.60. B. 0.91 (H. 5ft. 2½in. B. 2ft. 11½in.). Formerly in the possession of Senor Pedro de Madrazo. It is probably the left shutter of an altarpiece, and has lately come into the possession of Messrs. Duriacher, to whom we are indebted for permission to reproduce it.

Notes on Various Works of Art

the architectural background, and add greatly to the effect of the picture, which is certainly a masterpiece, more important even than the De Clugny *Annunciation* purchased from Lord Ashburnham by Messrs. P. and D. Colnaghi, and sold by them to the late Mr. Rudolph Kann³; I say more important, because it is of earlier date. As far as Dr. Friedländer and I know, it is the only large and important work of the master now remaining in private hands. Our National Gallery has no large painting of the Tournay school, and it would be a matter of great regret if this incomparable work should be allowed to leave the country. It is well worthy of a place beside the masterpieces of John van Eyck and Gerard David. The early school of the Netherlands is, as compared with the Italian and the later Dutch and Flemish schools, poorly represented; the inclusion of this painting would tend to disabuse the public mind of the impression that the fifteenth-century masters confined themselves to the production of panel pictures of small dimensions, a very common but quite erroneous idea, as is proved by numerous records that have come down to us.

W. H. JAMES WEALE.

A PORTRAIT AT THE NATIONAL PORTRAIT GALLERY

AMONG the crowd of portraits in the National Portrait Gallery by 'Painter Unknown' is that of John Ward, LL.D., F.R.S., F.S.A. This, from comparison with the engraved portrait in the British Museum of James Foster, D.D., the eminent Nonconformist divine, by S. F. Ravenet from 'the original painting of William Smith,' beyond doubt, I think, is by the same painter. William Smith was born at Guildford, seven years before his brother, Smith of Chichester. He died near Chichester in 1764. These two portraits show him to have been a respectable painter. They must have been produced in the late 1740's, judging by the ages of the sitters, and so assert that William Smith did not abandon portraiture as early in his career as Bryan's Dictionary implies.

C. H. COLLINS BAKER.

EXHIBITION OF MOHAMMEDAN ART AT MUNICH, 1910

AN exhibition of masterpieces of Mohammedan art will be held in the permanent buildings of the Theresienhohe, Munich, in the course of next year. The idea is due to Prince Ruprecht of Bavaria, who recently brought to light a number of superb Persian silk carpets which had been for

centuries in the possession of the House of Wittelsbach. Beginning with pre-Mohammedan times, the exhibition will include specimens of the Sassanian art which had a decided influence on the growth of Mohammedan art. The next period to be displayed—that of the Califs of Bagdad and the Fatimid Sultans of Egypt—will exhibit a large number of works which hitherto have been mostly hidden in the treasuries of churches, among them being goldsmith's and silversmith's work, copies of the Koran, pottery recently excavated in Persia and Syria, ivories, inlaid bronzes, miniatures and textiles. This section will also show the relations between Persian art of that period and Chinese art. Another important section will give very interesting specimens, recently discovered in Persia, of the brilliant though short-lived culture in Hither Asia during the supremacy of the Mongols who overthrew the Califat of Bagdad in the middle of the thirteenth century.

The art of the Mamlukes in Egypt (1250–1510 A.D.) and that of the Seljuks in Asia Minor (1100–1400 A.D.) will form other sections, and the art of the court of Timur and his successors at Samarcand will be shown on a scale hitherto unequalled.

With the Saffavid Dynasty (1500–1700 A.D.), Persian art reached its most brilliant period, and the carpets and miniatures to be exhibited in this section will represent some of the finest artistic achievements of the world. Turkish art, which reached its highest development under Sultan Suleiman, the great enemy of Charles V, will receive at this exhibition an attention which has hitherto perhaps not been in proportion to its merits, and space will also be found for relics of the great wars against the Turks.

The art of India under the Moguls (1550–1700 A.D.) will form another section. The influence of Mohammedan art on European art (which was by no means confined to Venice) will be clearly shown in the sections devoted to Moorish art in Spain and North Africa up to 1500; art in Sicily to 1500; Oriental influence in Scandinavian art in the early middle ages; the influence of Persia in Russia and Poland; the interaction of Turkish and Italian art; India and the Netherlands; Turkey and Germany; Asia Minor and England; the Rococo style in Turkey; French artists in Turkey, and European artists in Persia. Further information concerning the exhibition may be obtained from the committee of organisation at Munich, of which the president is Dr. v. Tschudi, now director of the Bavarian Royal Galleries, and the commissioners, Dr. F. R. Martin and Prof. Friedrich Sarre.

³ Reproduced in Vol. vii, p. 140 (May, 1905).



THE RISEN SAVIOUR APPEARING TO HIS MOTHER. BY ROGER
DE LA PASTURE. IN THE POSSESSION OF MESSRS. DURLACHER



AMPHITRITE: BRONZI BY SANSOVINO, IN THE LOUVRE



APOLLO: STATUE BY SANSOVINO
IN THE LOGGETTA, VENICE



PALLAS: STATUE BY SANSOVINO
IN THE LOGGETTA, VENICE

MINERVA: BRONZE ATTRIBUTED TO CELLINI

❧ LETTER TO THE EDITOR ❧

MINERVA BRONZE ATTRIBUTED TO CELLINI

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—I was delighted to greet an old friend in the beautiful *Pallas* reproduced in the October BURLINGTON. My pleasure was the greater on finding that the test of years had only deepened my admiration of this remarkable bronze; for I knew the statuette when it was in the possession of its former owner.

With the accompanying note by that experienced student of ancient art, Mr. F. Lippmann, I find myself in entire disagreement. His attribution to Benvenuto Cellini I hold to be nothing short of defamatory of the real author. Benvenuto, who never missed a chance for self-advertisement, in his book of self-praise could not have failed to tell us, had he made this *Pallas*, and herewith for once achieved the impossible in surpassing himself. In its perfect construction, in its supreme distinction, this bronze stands at opposite poles to the misshapen, lifeless *Perseus*, or to the smaller figures in the niches of the base, which, in their lack of the finer sculptural quality, supply a fitting accompaniment of puppets to the crowning trifle on the bigger scale. Yet between these and the *Pallas* Mr. Lippmann seeks to establish a comparison, and, to confound the confusion, he carries Cellini into the 'seicento' and makes him the instrument of a French influence.

Feeling as I do secure in my conviction that this bronze is the work of Jacopo Sansovino, I hold it to be of importance, for the better understanding of the *cinquecento* art of Florence, that this great master be here given his due. In the radiance of its force and beauty, in the classical splendour of its line, this is such a figure as Bronzino painted when at his best. Nor need we think it strange that the divine embodiment of wisdom should be shown naked. Have we not an example of the cult of the nude, even in actual portraiture, in Bronzino's *Andrea Doria* of the Brera?

For a comparison with Sansovino's accepted works I would ask the reader not to overlook the *Amphitrite* in the Collection Thiers of the Louvre

(the Alinari photograph, and I know no other, is unfortunately far from satisfactory). He should also bear in mind the figures of the Venice Loggetta. All these show the special note of greatness definitive of this master, which it were futile to endeavour to express in words. Let me at least point to one minor feature which they may take into account who will ignore the big and essential. Observe, then, the peculiar mannerism of bringing together the middle fingers, while the index and the little finger are detached from these, giving the hand a look of preciosity in keeping with the admirable tension of the entire figure.

While we should put Cellini on a plane with Baccio Bandinelli, who, by the way, was held even higher than he in the official Florence of their day, Sansovino belongs to another class of artists. He may have been unfortunate, or the reverse, in failing to obtain the patronage of the Grand Duke Cosimo. We do not know that he ever designed costly jewellery and fantastic table plate, wherein Cellini is supposed to have been so proficient, and the signs of which show in the warp and feebleness of his sculpture. Nor was Sansovino ever called to do figures on the super-Michelangelesque scale. He is perhaps best known for his work in Rome and Venice, where he was counted with the greatest. His minor bronzes, which deserve more attention than they are receiving to-day, show him to have been the Florentine sculptor of the ripened *cinquecento* who was least perturbed by the violence of Michelangelo, and remained truest to the traditions of Ghiberti and Donatello.

CHARLES LOESER.

Florence, October 15, 1909.

[Mr. Loeser's knowledge of Florentine art is such that we are happy to lay before our readers his reasoned opinion on the bronze figure attributed to Benvenuto Cellini. At the same time we are bound to state that his attribution does not appear to us convincing, and, judging from the actual character of the modelling, its nervous force and vivacity, we think the attribution originally suggested comes nearer to the truth.—ED.]

❧ ART BOOKS OF THE MONTH ❧

BOOKS ON PAINTING

CATALOGUE OF THE PICTURES IN THE COLLECTION OF THE EARL OF RADNOR. Two vols. Chiswick Press. 1909. £10 10s. net.

IN these days, when the possession of valuable works of art exposes the owner to the risk of having to make the choice between retaining in his possession the treasures which he has inherited and converting these into a grosser form of property more suitable for sops to the Cerberus of finance, it is gratifying to find that some owners

of noble rank and representative of our true aristocracy are not afraid to let the outer world into the secret of their possessions. We have had fine catalogues of the collections belonging to the Duke of Portland, Lady Wantage, the Earl of Pembroke, the Earl Bathurst and others, and now comes a splendid publication on the collection at Longford Castle, belonging to the Earl of Radnor. This collection is so extensive, that the withdrawal in 1890, of the *Ambassadors*, by Holbein, the much-discussed *Admiral Pulido Pareja*, by Velazquez, and the portrait by Moroni, which were the

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first pictures to be saved for the National Gallery by private munificence, hardly seems to have diminished the value of the Radnor possessions.

This collection was formed by gradual acquisition from the days of the first Viscount Folkestone and his son, the first Earl of Radnor, to the early part of the nineteenth century. It was a time when good pictures were to be had for moderate prices, and the lords of Longford were good judges. Few private collections, perhaps, still retain such important paintings as the famous *Erasmus*, by Holbein, the *Petrus Aegidius*, by Quintin Massys, the *Juan de Pareja*, by Velazquez, the *Young Rubens*, by Rubens, to say nothing of the paintings by Claude, Nicolas Poussin and Van Dyck. In addition to these the house contains a series of family portraits of surpassing interest, especially those by Sir Joshua Reynolds and Gainsborough. The portrait of Rebecca, Viscountess Folkestone, is signed by Sir Joshua and dated 1760, which proves that signed pictures by him, though rare, have not necessarily any particular significance. The portrait of the third Earl of Radnor, by Mme. Vigée-Lebrun, offers an interesting contrast to the portraits by the English painters; it holds its own, and yet enhances the grace and elegance of its competitors.

The catalogue was begun some years ago by Helen Matilda, Countess of Radnor, during the lifetime of her husband, the fifth earl. After his death Lady Radnor has continued her labour of love, and has been fortunate in obtaining the assistance of Mr. Claude Phillips, who published a luminous and authoritative account of the pictures at Longford Castle in the 'Art Journal' for 1897, and of Mr. W. Barclay Squire, of the British Museum. Mr. Squire has, by his own scholarlike knowledge and methods of work, and by his unselfish devotion, brought the catalogue up to date and seen it through the press. On disputed points of attribution Mr. Squire has been content to quote the opinion of Mr. Phillips and other authorities. His researches comprise as recent an event as the discovery of 'Haunce Eworthe' or 'Jan Ewouts' as the probable artist of the paintings signed H_E, which are usually ascribed to Lucas D'Heere, as stated in THE BURLINGTON MAGAZINE for March, 1909.¹ We can congratulate all parties on the production of these handsome volumes—Lord Radnor on the justice done to his collection, Helen, Lady Radnor, on the completion of her labour of love, Mr. Barclay Squire on his loyal and unselfish services to his friends and to the cause of art, the Chiswick Press on another specimen of their excellent work, and the printers of the plates on their most important share in the work. In a series of plates in such volumes it is inevitable that a few may seem to be a little heavy in actual printing, and

¹ Vol. xiv, p. 300.

the portraits by Gainsborough may seem to lose something of their sensitive beauty. Modern pictures with the fresher paint seem to lend themselves less readily to reproduction than those in which the values have got regulated by age.

L. C.

PEINTRES BRUGEOIS. LES CHRISTUS, C. 1412-1530. Par W. H. James Weale. Bruges: Imprimerie L. de Plancke. 1s. net.

MR. WEALE needs hardly more than twenty pages for the demolition of the old legends about Peter Christus, and for a concise statement of all that is known of the life and work of the master himself, of his natural son Sebastian, and of his grandson, Peter Christus II. For nearly forty years after the first correct data had been published in 'Le Beffroi' the fanciful biography, based upon Passavant's misreading of the date on the Frankfurt picture, held its ground. Five works, if we count the two Berlin shutters together, make up the sum of the master's known achievement, and of these the Grymeston portrait recently shown at the Burlington Fine Arts Club is the earliest. A second group of nine pictures (of which three only seem to be accepted by Mr. Weale) has been ascribed to him upon various grounds. 'Pierre Christus II' in the heading to this list is surely a misprint? The list refers to the master himself, not to his obscure grandson. This little monograph makes one regret that Mr. Weale's conciseness is not more commonly adopted.

C. J. H.

TRAVEL BOOKS AND GIFT BOOKS

THE ISLE OF MAN. Described by Agnes Herbert. With 32 colour plates by Donald Maxwell-Lane, 10s. 6d. net.

BOTH letterpress and illustrations in this volume are above the level of the usual colour-book. Miss Herbert transgresses now and then on the side of colloquial expression; students of history will find her too afraid of showing her knowledge, and students of folk-lore will certainly wish that she had said more about the fairy-legend, the White Boys and their St. George play, and other things of which she clearly knows more than she has said. But the general reader—for whom, after all, the book is written—will think it ungracious to make any complaint of so vivacious, sympathetic, well-informed and charming a writer. Both in design and colour, Mr. Maxwell's plates are unusual. They are never merely pretty; they are full of atmosphere, clearly and strongly designed, and very pleasant in colour. His attempt to represent "the light that never was" is hardly successful, but we doubt if he is altogether to blame for that. The book ought to have an index.

Art Books: Travel Books and Gift Books

THE NEW NEW YORK. By J. C. Van Dyke, illustrated by Joseph Pennell. The Macmillan Co., 17s. net.

THE awful picturesqueness of New York has not, we think, yet found its exponent. Mr. Pennell treats it in some hundred drawings reproduced in this book. They undoubtedly have charm, but their atmosphere seems to be imported from Whistler's Venice. They hardly ever reveal fully the native character. They are none the less extremely brilliant transcripts into that well-known language of the surprising new material which the play of economic forces has so suddenly brought into being. Mr. Van Dyke writes upon the phenomena of New York in a discursive vein which does not bring us into any closer touch with the reality.

KASHMIR. Described by Sir Francis Young-husband, K.C.I.E., and painted by Major E. Molyneux, D.S.O. A. and C. Black, 20s. net.

THE Persian poet said of Kashmir, 'If there is a paradise on earth, it is this,' and Major Molyneux's drawings, which have been well reproduced, will go far to confirm this opinion. The artist has rarely failed to do full justice to the clear atmosphere and bright colours to which the mountains and valleys of Kashmir owe much of their charm, and enables us to form a good conception of the varied beauties of the country. The drawings opposite pages 22 and 254 are the least satisfactory. The letterpress, written by the Resident in Kashmir, has no pretensions to literary merit, and is intended merely as an adjunct to the pictures. The book, however, gives a pleasant and readable description of the people, and of the better known parts of the country, with brief accounts of its history, administration, products and manufactures, as well as perhaps over-full details of the recently inaugurated electrical scheme, and two chapters on the mountains and their story which are rather too long and scientific for a work of this nature. The book appears to have been carefully edited, but there are some irritating discrepancies in the spelling of names, while 'craig' (p. 21) and 'pointe' (illustration facing p. 76) sound strange. The map is on too small a scale to be useful.

TRAVELS WITH A DONKEY IN THE CEVENNES. By Robert Louis Stevenson. Illustrated by Noel Rooke. Chatto and Windus. 7s. 6d. net.

MR. NOEL ROOKE has already illustrated the 'Inland Voyage,' and it was only right that he should supplement that pleasant volume with an edition of the immortal story of Modestine—'dearest of donkeys.' The coloured plates in this book are very agreeable, though the nature of the

country seems to have rather restricted the artist in choice of subject. But more agreeable than the water colours are the charming little pencil drawings, which show the influence of Rowlandson, and, while almost doing justice to Modestine and the events of the journey, give a delightful quality to the buildings and bridges of the Cevennes. This is a very pleasant edition to possess of a rarely fascinating work.

CHINA. By Mortimer Menpes, text by Sir Henry Arthur Blake, G.C.M.G. A. and C. Black. 5s. net.

THE FACE OF CHINA. Written and illustrated by E. G. Kemp, F.R.S.G.S. Chatto and Windus. 20s. net.

THESE are ornamental books of topography, and neither the letterpress nor the illustrations have any close connexion with art. Mr. Mortimer Menpes's rather highly coloured full-page drawings, with his marginal sketches, will be welcome to his admirers, but the reproductions do not indicate his usual attention to tone in making his colour drawings, and his marginal notes, though they are lively in themselves, do not improve the appearance of the page. Miss Kemp's illustrations show that she is an amateur able to give a clear impression of strongly characterized objects which divert the eye, such as giddy bridges and circular doors. One of her colour drawings hints that she appreciates pure landscape, and she is not without a sense of colour and composition, but there is no suggestion that she can draw animate objects. She is apparently not a very young lady, but certainly very active and intelligent, who travelled, wide awake, from Kiauchau *via* Peking into Burmah and made various digressions, all indicated on her map. Slightly attached to sundry evangelising bodies, she shows a moderate interest in the Christianising of the Chinese, and a much livelier interest in their country, manners and customs. On these she chatters shrewdly and agreeably, according to her own fancies. Sir Henry Blake, who accompanies Mr. Menpes on the printing-press, without much regard to the artist's theme, pretends to a more serious purpose than Miss Kemp, a sketch of the social and political condition of China, but he enlivens it with some good stories and a quiet irony when he has made himself an opportunity of pointing out abuses which flourish similarly among ourselves, or have been directly imported from England. Perhaps neither book will greatly enlighten our ignorance of China, but both should be popular for lending-libraries or gift-books to those who have friends in that country. There is no apparent reason why Miss Kemp's book should be valued four times as high as the one by Mr. Menpes and Sir Henry Blake.

Art Books : Travel Books and Gift Books

THE COLOUR OF ROME : HISTORIC, PERSONAL AND LOCAL. By Olave Muriel Potter. Illustrated by Yoshio Markino. Chatto and Windus. 20s. net.

IT is curious to notice how entirely Mr. Markino has succumbed to Western influence. His earliest colour book had a delightfully individual touch of the Japanese which had still resisted his European training. The Japanese has now almost totally disappeared, and we have an artist, it is true, of great sensitiveness and delicacy, but a Western artist. One great point about Mr. Markino's work is his variety. He never drops into a formula, and for such different subjects as *e.g.*, *The Appian Way* (p. 86), *The Temple of Minerva Medica* (p. 90) and *The Triton and the Barberini* (p. 94), he adopts three different methods for three different subjects within ten pages. Whether he has paid sufficient attention to the distinctive colour of Rome, which is surely that warm yellow-brown, may be doubted. It occurs now and then, but not with sufficient frequency. There is no denying, however, the charm and aptitude of his work, and the book should be enjoyed both by those who know and those who do not know Rome. The letterpress is instructive and well-written, and no one should miss the engaging 'Essay on Rome' contributed by Mr. Markino.

HIGHWAYS AND BYWAYS IN MIDDLESEX. By Walter Jerrold. With illustrations by Hugh Thomson. Macmillan. 6s.

MIDDLESEX in this volume rightly excludes London, which has already been included in this series in the delightful book by the late Mrs. E. T. Cook. Motors, bicycles, boats, and even golf—not to mention the advertisements of the railways—have already acquainted many people with the rural beauties that lie only a step beyond the houses of the newest suburbs; but it is the pedestrian who sees rural Middlesex at its best, and Mr. Jerrold has wisely written much from the pedestrian's point of view. The special charm of Middlesex, however, lies perhaps in the fact that every acre of it contains a reminiscence of some great, good or famous man or woman; and Mr. Jerrold's stores of learning on this head, his wide reading and ready memory adapt him excellently to the task of writing such a book as this. It is quite one of the best in an unusually good series; and Mr. Hugh Thomson's charming drawings (though the claims of his subject restrict him from peopling Middlesex with the figures of past ages, which he knows so unerringly how to summon up) yet convey, besides the immediate pleasure of their skill, a sense of the multitude of relics, natural and man-made, in which the county abounds. His little design for 'A curious crossing of divers ways' is one of the most striking he has achieved.

OXFORD AND CAMBRIDGE. Delineated by Hanslip Fletcher. With introduction by J. Willis Clark, M.A., Registrary of the University of Cambridge, and notes by various writers. Pitman. 21s. net.

THE reviewer of this volume can happily abstain from the wail of protest with which we greeted a similar book by Mr. Hanslip Fletcher on London. Oxford and Cambridge build—and sometimes build badly; they very rarely demolish. And therefore Mr Fletcher's new book on the Universities has not that pathetic value as a record of outrage and neglect which was possessed by his 'London Passed and Passing.' At the same time, it is an interesting and well executed book. The artist gives two or three views of each college, and some writer well acquainted with his subject describes each college briefly. Mr. Fletcher's drawings are careful rather than inspired, and now and then (as in his 'Brasenose College—Old Quadrangle' and his 'Worcester College') he misses what is really the best point of view; but they are well designed, if a little fussily handled, and the book is well worth the attention of Oxford and Cambridge men. The introduction by Mr. Willis Clark is admirable.

ETON. Painted by E. D. Brinton. Described by Christopher Stone. A. and C. Black. 1909. 7s. 6d. net.

THE famous school of Eton has been fortunate lately in its illustrators. It is but a short time since Messrs. Black issued an attractive portfolio containing sketches of Eton by Mr. H. E. Luxmoore. The same publishers now issue a pretty volume, containing twenty drawings of Eton, by Miss E. D. Brinton, with an accompanying text by Mr. Christopher Stone. There is much charm in Miss Brinton's drawings, even when the colour-printing is a little too heavy or fruity to be quite pleasing. The drawings give that sense of intimacy which makes even a commonplace street like the High Street of Eton quite interesting. We can congratulate Miss Brinton on having so successfully taken the place of the late Mr. Fulleylove, to whom the illustrations of this book had been at first entrusted. Mr. Christopher Stone chats pleasantly about Eton. He has little new to say, but says it in a new way, which will appeal to such old Etonians who are not already surfeited with anecdotes of their old school. The book itself will appeal to many others, and should be welcome at the Christmas season. L. C.

HUNGARY. Painted by Adrian and Marianne Stokes. Described by Adrian Stokes. Black. 20s. net.

A RATHER more than usually effective colour-book. Mrs. Stokes's figure subjects in particular, with their brilliant reds, come out well in reproduction

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and Mr. Stokes's landscapes are charming. The letterpress, too, is interesting, and the subject, being more or less unhackneyed, should find many ready to make its acquaintance.

THE ROSE AND THE RING. By W. M. Thackeray. Illustrated by Gordon Browne. Chatto and Windus. 3s. 6d.

OF all Thackeray's lighter productions 'The Rose and the Ring' is the one of which the memory is the most pleasant and most abiding. We confess ourselves to feeling that its whimsical charm lay with Thackeray's own illustrations, imperfect as they may be from the academic standpoint. Mr. Gordon Browne, as might be expected, has produced an exceedingly attractive variant, but we feel that with the gain in pictorial attractiveness there is lost a certain element of whimsical fun. Prince Bulbo becomes less ridiculous, Count Hoginarmo less overwhelming, as they approach our common humanity. Yet to an age for which Richard Doyle is a mere name, these changes will matter little, and the book will doubtless prove as delightful to children of to-day as the original did to the children of half a century ago.

THE PROLOGUE TO THE CANTERBURY TALES OF GEOFFREY CHAUCER. With designs by Ambrose Dudley. Chatto and Windus. 2s. 6d. net.

WITH the text (Skeat's) in black letter, twelve full-page drawings in black and white, and head-pieces, tail-pieces and borders on nearly every page, this volume is both a cheap and a charming reprint of the immortal Prologue. Mr. Dudley's mediævalism is carried just far enough to be consonant with the subject, and not so far as to rob his drawings of individuality or of the qualities of arrangement and lighting which a modern purchaser would expect. There is plenty of humour, charm and character in both subject-drawings and borders; and though some of the former are perhaps a little crowded all are good.

RUBÁIYAT OF OMAR KHAYYÁM. Translated by Edward FitzGerald. Edited by Reynold Alleyne Nicholson. Black. 7s. 6d. net.

WE wish that all the trouble and ingenuity expended upon this handsome book had issued in a better result. Nothing has been spared to make it original, appropriate and beautiful, but the publishers cannot, after all, be congratulated on the volume as it is. Mr. Gilbert James's water-colour illustrations have, for all their good intention, a deadness, a hardness, and an occasional unpleasantness of colour that can only disappoint the admirers of the poem, and the elaborate borders in grey which surround text and illustrations are at once ugly and tiresome. The best feature of the book—

one, indeed, that makes it well worth having—is Dr. Nicholson's introduction and notes. The text is that of the first edition.

DRAMATIS PERSONAE AND DRAMATIC ROMANCES AND LYRICS. By Robert Browning. Illustrated by Eleanor Fortescue Brickdale. Chatto and Windus. 6s. net.

AS in her illustrations to 'Pippa Passes' and 'Men and Women,' Miss Brickdale in the volume before us uses Browning's poetry rather as the inspiration than as the subject of her drawings. 'James Lee's Wife,' for instance, gives her one design—a naked love with pink wings steering a mediæval boat in which a lover and his mistress in mediæval costume lie half-hidden by a tawny sail—'With whom began Love's voyage full sail.' The plate accompanying 'Abt Vogler' shows a cottage girl in act to descend from the scullery with a pail of water down a step ladder into the cellar she is going to scrub. The connexion? Merely the line—'But God has a few of us whom He whispers in the ear;' and the expression in the girl's eyes shows the application. These two examples are sufficient to show the principle on which Miss Brickdale works. Her drawings, as ever, are admirable in design and colour, and, save for that troublesome yellow (*e.g.* in the frontispiece), are well reproduced.

TANGLEWOOD TALES. A wonder book for girls and boys. By Nathaniel Hawthorne. Illustrations by Willy Pogany. London: Unwin, 6s.

No one perhaps has handled the familiar legends of Greek mythology with happier fancy than did Nathaniel Hawthorne, a feat made doubly wonderful by the surroundings in which his refined imagination grew. Mr. Pogany's illustrations mark a distinct advance upon his previous work. Doubtless he has been helped by his subjects and by the established tradition of Greek art, but his designs for the most part seem founded upon better models, and his taste for the melodramatic and the monstrous is far less frequently indulged. His use of colour is still experimental. The initials are ably if still somewhat heavily designed, and altogether the book is an attractive one.

THE WATER-BABIES: A FAIRY TALE FOR A LAND-BABY. By Charles Kingsley. With illustrations in colour by Warwick Goble. Macmillan. 15s. net.

THAT Mr. Warwick Goble should have overcome our natural prejudice against any new illustrations to 'The Water-Babies' is a proof of the excellence of his work. The influence of Mr. Arthur Rackham is to be noticed in many of the pictures of fairies; but the clarity, variety and charm of

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these extremely pretty plates is no mere repetition of any other artist; and the subjects are chosen with every attention to the many sides of the fascinating story. This should be one of the most popular gift-books of the season.

THE FOREST LOVERS: A ROMANCE. By Maurice Hewlett. With illustrations in colour by A. S. Hartrick. Macmillan. 5s. net.

IN colour and in spirit Mr. Hartrick's sixteen illustrations (mounted on brown paper) are well in keeping with Mr. Hewlett's now famous romance; but his figures are often sadly wooden, and now and then even ugly in pose and bearing. Still, this makes a very pleasant gift-book, and one or two of the plates (*e.g.*, the frontispiece and those opposite pp. 41, 85, 166, 220, 257) are well and boldly designed in the romantic spirit. The book, too, is cheap for what it contains.

THE SONG OF SIXPENCE PICTURE BOOK. With the original designs by Walter Crane. London and New York: Lane. 4s. 6d.

A DELIGHTFUL book for little children. It contains 'Sing a Song of Sixpence,' 'Princess Belle-Etoile,' and 'An Alphabet of Old Friends'—each with own blue cover and end-papers; the whole designed by Mr. Crane, whose lithographed introduction links the three together. The coloured pictures and ornaments are simple, pretty and vivacious, while those to 'Princess Belle-Etoile' in particular show the old boldness of design and splendour of colour which some modern children's books unfortunately fail to achieve.

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. By Charles Dickens. Two vols. Chapman and Hall. 21s. net.

THIS is a noble and notable edition of the Pickwick Papers—an edition no true Pickwickian can afford to be without, unless, indeed, he has done for himself what Mr. C. Van Noorden and Messrs. Chapman and Hall have done for him in these two fine and comparatively inexpensive volumes. We have, first, the forty-three original illustrations, seven by R. Seymour, the remainder by Hablot K. Browne ('Phiz'), well and clearly printed. But besides these essential plates we have 223 extra illustrations. The Pickwick Papers have, in fact, been graingerized for us, and graingerized with extraordinary thoroughness and ingenuity. Not a reference is allowed to pass unillustrated. The slightest allusion is elucidated by a contemporary picture or print, or a photograph of the identical object referred to, and occasionally representations of scenes in the book by other hands than Seymour or 'Phiz' are included. And thus the two volumes form not only a monumental edition of Dickens's book, but a pictorial account of manners, customs, arts, games, costume and what not of

the Pickwickian era. It is difficult to control one's admiration of such a mine of curious knowledge and so quaint and illuminating a commentary on the immortal story. True, the extra illustrations may sometimes raise a smile—as for instance when busts of Plato, Zeno, Epicurus and Pythagoras fill out Mr. Leo Hunter's suggestion for Mr. Pickwick's fancy dress at Mrs. Leo Hunter's ball; but in graingerizing the wildest excess is better than the least hint of a lacuna. Besides the illustrations, the printed matter collected in these two volumes is exceedingly curious and interesting. Here is the original dedication to Talfourd, prefaces, title-pages, addresses and so forth, with the notes by C. P. Johnson, and much other matter of interest to Pickwickians and bibliophiles. We cannot imagine a more delightful Christmas present than these two volumes.

BEAUTIFUL CHILDREN, immortalized by the Masters. By C. Haldane Macfall. With fifty reproductions in colour of famous paintings. Edited by T. Leman Hare. Jack. 21s. net.

A VERY handsome book, which on examination proves rather disappointing. The subjects chosen are excellent, ranging from Mabuse to John S. Sargent, and including a few of the best-known pictures of children by Rubens, Van Dyck, Velazquez, Mengs, the French eighteenth-century painters, and the great eighteenth-century Englishmen, especially Reynolds. But the reproductions, though they may be said on the whole to give a fair idea of the originals, are very unequal in execution, and, while some are adequate, some are quite unworthy. Even more decorative than the illustrations is the letterpress by Mr. Macfall, who conveys a large amount of useful biographical information in a style at once luscious and crabbed, and descends now and then to the 'aesthetic' criticism which he attacks with much vehemence in a misplaced 'Personal Note.'

A BOOK OF SATYRS. By Austin Osman Spare. John Lane. 21s. net.

TWELVE large allegories in black and white, with a brief preface by Sir James Guthrie. Mr. Spare's work is evidently that of a young man of talent. Like most modern black and white artists, he has been strongly influenced by the work of Aubrey Beardsley: Mr. E. J. Sullivan has contributed something to his handling of the pen, and time after time the early work of Mr. Charles Ricketts seems to have played a large part in his development. The tailpiece to the volume should be specially noted in this connexion. What is more important is the personality lying behind these various influences, and here we must credit Mr. Spare with a considerable fund of fancy and invention, although the activities of his mind still find vent through somewhat tortuous channels.

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Like most young men he seems to take himself somewhat too seriously, and we think for the moment of the manner in which a Goya (who, by the way, is among Mr. Spare's examples) would have treated a similar range of themes. We find a lack of ease and spontaneity underlying all these elaborate fancies. Yet to have conceived such a series of designs is something to an artist's credit, even though the value of line in his work does not seem to us always to have been perfectly understood, so that his drawing is often more shapeless and confused than we trust it will be when he has assimilated better the excellent influences upon which he has formed his style.

A HISTORY OF STORY-TELLING. Studies in the development of narrative. By Arthur Ransome. With twenty-seven portraits by J. Gavin. Jack. 10s. 6d. net.

THE BOOK OF FRIENDSHIP. Essays, poems, maxims and prose passages. Arranged by Arthur Ransome. Jack. 6s. net and 10s. 6d. net.

MR. RANSOME'S 'History of Story-telling' contains some sensible criticism and some not very well-arranged but useful facts; it would make a good book for beginners in the study with which it deals. The portraits by Mr. Gavin—bold, effective black-and-whites—aim at giving character besides resemblance. Many of them are, of course, more or less fancy portraits, and in some cases, notably the Bunyan and Jane Austen, the effect is not good. Some of them, however, are successful, and may give adequate suggestions to those ignorant of iconography. The anthology of friendship (which may be had in three different bindings) shows wide reading in ancient and modern literature, and includes one hitherto unpublished poem—a charming thing by Mr. Charles Dalmon. The volume is handsome, but rather big for an anthology, which should surely go into the ordinary pocket and not be too heavy to hold with comfort in bed.

MASTERPIECES OF HANDICRAFT. 1. Old Bow China. 2. Old Chinese Porcelain. 3. Royal Sèvres China. 4. Japanese Porcelain. 5. Dresden China. 6. Chelsea and Chelsea-Derby China. By Egan Mew. General Editor, T. L. Hare. London: T. C. and E. C. Jack. New York: Dodd, Mead and Co. 1909. Price 2s. 6d. each.

THE writer of these little volumes—the first instalment of a series dealing with masterpieces of various handicrafts—makes no pretence of competing with the more serious works on his several subjects; but he provides light and pleasantly written disquisitions on Bow, Chelsea, Meissen, Sèvres, Chinese and Japanese porcelains, which are obviously intended to amuse as well as instruct.

The books are short, comprising about a hundred pages of generous type, prettily got up and well illustrated with sixteen plates apiece, half of which are in colour, and they will be undoubtedly popular among present-seekers at Christmas-time. On the whole, that on Bow is the best, the writer being most at home with this subject. But he has managed to infuse into all the volumes dealing with European wares something of the mid-eighteenth century spirit, which is both appropriate and refreshing. It was hardly possible for Mr. Mew to do justice to the Oriental porcelains in such limited space, but he has made a new departure in his appreciation of the later Chinese wares which may still be collected by persons of modest means.

R. L. H.

THE FRENCH PASTELLISTS OF THE EIGHTEENTH CENTURY. By Haldane Macfall. Macmillan. 1909. 42s.

THE development of mechanical reproduction in colours is not without its dangers. Unless it is done with great care it accustoms the eye to subtle travesties of fine things, and it lends itself to an insidious form of book-making. The charm and aristocratic refinement of French art of the eighteenth century provide an irresistible attraction to a public that is vaguely conscious of want of distinction in its ordinary life. The modern hotel must be furnished in sham Louis XV, while the more successful of the *nouveaux riches* have secured the originals. To such a craving, essentially social rather than artistic, Mr. Haldane Macfall's book will afford satisfaction. Here we have a large number of coloured reproductions of eighteenth century portraits executed in the medium which of all others renders to perfection the fragile grace and flower-like delicacy of eighteenth century life, and it is accompanied by a running commentary in which the main personalities of the period are sketched with something of the 'intimacy' of the modern interview. That the history should be personal and full of gossip is right—it was the age of memoirs and letter-writing—but that it should be presented in a style at once so turgid and ineffectual seems unnecessary. The first page affords such gems as this: 'The seed of Freedom that grim Cromwell sowed, in blundering fashion enough, to be sure, is blossoming broadcast to-day, and wise and stern-eyed men bask upon its mighty acreage.' The stern-eyed men would seem to have a task of considerable difficulty. But there are over 200 pages of this amazing literary craftsmanship.

As to the value of the art-criticism, it follows, as might be expected, the average opinion of the day. The plates by Perronneau, mostly very ill reproduced, number but seven, those of La Tour thirty-three, and we are told that Perronneau lacks 'the force and fire of the greater Other.' (The

Art Books: Travel Books and Gift Books

'greater Other' is the playful way of indicating La Tour.) That, surely, is an unfortunate comparison. A few of the slighter pastels by La Tour are really well reproduced. The book seems to be admirably calculated to fulfil its objects.

THE DESERTED VILLAGE. By Oliver Goldsmith.
With illustrations by W. Lee Hankey.
Constable. 15s. net.

HANDSOMELY printed on a large page and lavishly illustrated with reproductions of Mr. Lee Hankey's water-colours and pen-and-ink drawings, this edition of 'The Deserted Village' should make a favourite gift-book, which would look well in the drawing-room. Mr. Lee Hankey's drawings have recently been on view in a London gallery, and those who saw them there will find that the reproductions have been carried out with more faithfulness than is often found in books of this sort. They are all very pretty.

THE FLOWERS AND GARDENS OF MADEIRA.
Painted by Ella du Cane. Described by
Florence du Cane. Blackie. 7s. 6d. net.

THE Misses du Cane are not unknown for work of the kind exhibited in this book, and their new publication will certainly charm those who admired their previous efforts. The illustrations in colour are very pretty, and the letterpress not too technical.

THE CHILDREN'S BOOK OF GARDENING. By
Mrs. Alfred Sidgwick and Mrs. Paynter.
With twelve full page illustrations in colour
by Mrs. Cayley-Robinson. Black. 6s. net.

A CAPITAL book for its purpose, crammed with practical information, yet attractively and readably written by two authors, one of whom, at least, is well known in the world of letters. Flowers, of course, receive most attention, but fruit and vegetables are not forgotten. Mrs. Cayley-Robinson's twelve colour plates are charming. The book may be confidently recommended as a Christmas present.

LORNA DOONE. By R. D. Blackmore. With
coloured illustrations. Landscapes by
Charles E. Brittan; figure subjects by Charles
E. Brock. Sampson Low. 21s. net.

MR. BRITTAN knows his Exmoor thoroughly, and Mr. Brock has won a wide reputation as an illustrator of stories. Between them they have provided a successful decoration for Blackmore's always popular romance. Though the printed page is rather over full for beauty, this 'Dulverton' edition should be acceptable to many.

GRIMM'S FAIRY TALES. Illustrated by Arthur
Rackham. London: Constable. 15s. net.

MR. RACKHAM has attained a popularity so wide and in many respects so well deserved that his

illustrations to this portly edition of Grimm's Fairy Tales are sure to meet with more than transitory success. Indeed the elvish character of many of the stories precisely fits Mr. Rackham's talent, and the illustrator of Rip Van Winkle is naturally at home with Rumpelstiltskin, the evil fairies and the witches who figure so largely in German folk tales. Yet in drawing so continuously upon one side of his fancy Mr. Rackham is sometimes in danger of neglecting another. He has made himself an adept in creating oddity and ugliness, but he seems to have lost at the same time something of his power over human beauty—a power which past exhibitions of the Old Water-Colour Society have shown to be considerable. He can invent inimitable dwarfs and gnomes and evil spirits, but he is rarely happy with his heroes and heroines—they are feeble creatures far less substantial than the fairies among whom they move. He seems, too, to have no sense of scale. The giants who fight with uprooted forests in the story of 'The Valiant Tailor' become dwarfs lashing one another with heather roots—a common peasant by some accident may be depicted as a colossus. We note, too, how the desire to be fantastic at any cost leads him to splash black shadows into the excellent design of Rapunzel and the witch—to the entire destruction of its harmony—yet all these weaknesses are perhaps only the result of excessive popularity combined with the reworking of older drawings, for a more ingenious, sumptuous and attractive edition of Grimm has never been published.

NEW PRINTS

THE Medici Society have issued as an occasional plate a *Putto under a Vine* after the fresco by Bramantino in the Brera. This fresco is one of a series of such putti which decorated lunettes in a cabinet of the Villa Pelucca, near Como, the scene, according to legend, of the most romantic events in Luini's life. While there is no doubt that most of the frescoes which come from the villa are by Luini, most critics are inclined to give this series of putti under vine branches to Bramantino. One of the series is in the Wallace collection and one in the Louvre.

The coloured reproduction maintains the high standard of the Medici series. The original, being in fresco and executed with extreme breadth and ease, lends itself admirably to reproduction, and something more of the surface quality of the original painting seems to survive than can be the case in the more elaborated material of tempera or oil. The gaiety and *espièglerie* of these putti, which have a touch of sentiment unusual in Bramantino's work, should make this a very popular print.

The Medici Society has recently published, at

prices varying from 2s. 6d. to 12s. 6d., a selection of sixty-four facsimiles of drawings by Dürer. The originals of all but two are in the Albertina, and it is sufficient to say that the pick of that famous collection is included, in order to indicate the quality of the work reproduced. The reproductions themselves, in collotype, are not absolutely new, being familiar to students who use the fifth volume of 'Lippmann'; but we notice that coloured reproductions are now obtainable in several cases, where the publisher of the book contented himself with monochrome. In addition to the ever popular studies from birds and plants in which the Albertina is so rich, we are glad to see that the selection includes the sketch of Antwerp and the splendid portraits of Maximilian, Albrecht of Brandenburg, Cardinal Lang, Varnbüler and Andreas Dürer. The Green Passion, in the best reproduction ever published, is another important item. The Medici Society has conferred a boon

on English collectors by giving facilities for acquiring single specimens of these fine facsimiles on terms which, judged by the usual commercial standards, must be called moderate.

Carl Lebau, of Heidelberg, has recently published an etching in colours by M. A. Bertrand after Ghirlandajo's famous picture of *Giovanna Tornabuoni*, which is now in Mr. J. P. Morgan's collection. The print is made by an eighteenth century process of colour etching, in which a separate plate is used for each colour. It is a proof of M. Bertrand's skill and delicacy of touch, but it falls far short, as all processes in which the intervention of an interpreting artist is required must, of the accuracy and perfection of mechanical reproduction. Mechanical colour reproduction has surely by now arrived at a point which should release artists like M. Bertrand from the useless labour of mere reproduction, and enable them to devote themselves to etching as an original art.

ART IN FRANCE



LARGE number of pictures in the Louvre have now been placed under glass, and the change is extremely unpopular—indeed, it has scarcely a defender. The papers have been full of the subject, and the caricaturists show us ladies arranging their hair in front of *La Joconde*. It is not the direction of the Louvre that has given us the glasses, nor even the Ministry of Fine Arts; the Budget Committee of the Chamber is responsible. That committee obtained from the Chamber a vote of 20,000 frs. for placing glasses on the pictures in the national museums, and the Ministry of Fine Arts had no option but to carry out the orders of Parliament. The glasses are supposed to protect the pictures from the attacks of vandals, and no doubt the noise of breaking glass would attract attention; but, before anyone could arrive, a determined person might easily put his umbrella through a canvas, glass and all, and the glass would only increase the damage. It is hardly credible, but it is the fact, that the far more effective measure of prohibiting sticks and umbrellas in the Louvre has not yet been adopted. As the Louvre has more than one entrance, no doubt such a prohibition would cause some inconvenience to visitors, who would be prevented from entering by one door and leaving by another. But that inconvenience should no longer stand in the way of an obvious and necessary precaution.

The prohibition of sticks and umbrellas would not, however, suffice to prevent the recurrence of attacks on pictures. In the recent cases the guilty persons employed neither stick nor umbrella; the

lady who picked out the eyes of a painting by Ingres used a pin. The only remedy is a large increase in the number of guardians, which is at present wholly inadequate. If the Budget Committee had recommended a grant for that purpose, it would have done some good, and we should still have been able to see the pictures. But it seems that the nation cannot afford to protect the Louvre. There have been attempts to revive the proposals for charging an entrance fee, in order to raise money to pay enough guardians, but it is improbable that so humiliating a course will be taken. If France is really so poor, the experiment of charging for admission on two days of the week might be tried, and the copyists might be restricted to those two days, as they are at the National Gallery. Such a measure would have a double advantage, for the copyists are a great nuisance. In any case, it is probable that the glasses will disappear before long.

One of the difficulties of protecting the Louvre is the existence of so many small rooms, each of which ought to have a guardian to itself. The departure of the Ministry of the Colonies has placed the Pavillon de Flore at the disposal of the museum, and the opportunity might be taken for a large scheme of reconstruction. There is a general feeling, which has been strongly expressed by the 'Bulletin de l'Art,' that the French schools of the seventeenth and eighteenth centuries need complete rearrangement, and it is to be hoped that no decision will be arrived at in regard to the Pavillon de Flore until the disposition of the Louvre has been carefully considered as a whole. Structural alterations are required as well as rearrangement; the disappearance of the small

Art in France

rooms is almost a necessity, unless the number of guardians is to be increased to an extent which would not be necessary if the building were rearranged. The increased space now provided makes rearrangement possible.

The Louvre has just received from M. Dejean, director of the National Archives, a superb table by Boulle, which was in his cabinet at the Hôtel Soubise. A copy of the table, made at the expense of the museum, has replaced the original at the Archives. The collection bequeathed to the public by the late M. Piet-Lataudrie was inaugurated at the Louvre on November 8. In addition to the bronzes, Oriental pottery, *champlevé* enamels, faïences, etc., which M. Piet-Lataudrie left to the Louvre, his bequests to the Musée de Cluny, the Musée des Arts Décoratifs, the Bibliothèque Nationale (department of coins and medals) and the museum of Niort are also being exhibited for a short time at the Louvre before being transferred to their respective destinations. M. Piet-Lataudrie was a member of the executive committee of the Société des Amis du Louvre.

An interesting exhibition of works of art of the First Empire was opened at the Musée des Arts Décoratifs on November 6. Among the exhibits are the stuffs made for the Emperor at Lyons, which were exhibited at Malmaison last summer; a large number of works by Chinard, the Lyonese sculptor; objects in metal from the famous house of Odier; arms and miniatures lent by various collectors, etc. The furniture is arranged so as to reproduce salons and other rooms of the period. The exhibition, which is well worth a visit, will remain open until January 15th. The Louvre has acquired from the exhibition a terra cotta bust of a young woman by Chinard, signed, 'Chinard, à Lyon, Messidor an X.'

Marie Antoinette's hamlet at the Petit Trianon has recently undergone a considerable restoration under the direction of M. Marcel Lambert. The Grand Trianon is now to be taken in hand; the shutters which were placed on the windows in the two wings in the nineteenth century will be removed, and the front opening on to the garden will be restored to its original aspect. Other alterations are contemplated. It is to be hoped that the restoration will not be carried too far; it is not universally approved, but there is no doubt that the Grand Trianon is in need of repair. Unfortunately, the State keeps those responsible for the museums and public palaces too short of funds to maintain them as they ought to be maintained, and then has a habit of stepping in and spending on restorations which are often injudicious more money than would have been required, if it had been given annually. I do not say that that will be the case with the Grand Trianon. M. de Nolhac will no doubt see that the work is done with due conservatism.

The first important sale of the season was held by M. Lair-Dubreuil at the Hôtel Drouot on November 22 and three following days, when the remainder of the Doistau collection was disposed of. The first part of the collection was sold in June, when some of the prices realized were extremely high. This will be followed on December 2 by the sale of M. A. Polovtsoff's collection, which will last three days. Mr. FitzHenry's collection of porcelain will also be sold in December, and other important sales are pending. It is significant that an English collector should prefer to sell his collection in Paris, which seems to be becoming the chief market of the world for works of art.

Some of the most interesting shows of modern pictures in Paris are those of the Galeries Druet, and the exhibition of some fifty pictures by Vincent van Gogh, held this month for only too short a period, was one of the most interesting of the series. M. Druet brought together a very representative collection of the works of that remarkable artist who will, perhaps, rank near to Cézanne in the judgment of posterity. The exhibition included several pictures which can be described without exaggeration as masterpieces of the painter; for instance, the marvellous *Vignes rouges* (No. 30), which went to Moscow after the close of the exhibition, the portrait of a young girl lent by M. Alphonse Kann (No. 26), the portrait of the artist 'à l'oreille coupée' (No. 13), a seascape (No. 49), and one or two landscapes which remind one of the old Italian masters, in spite of their daring originality. The attraction of these landscapes is irresistible and would be much more generally felt if people would overcome their first feeling of repulsion at the strangeness of them and forget, for the moment, that Constable or Daubigny ever existed. They are magnificently decorative, not in the narrow sense of the term, but in the sense in which a great primitive is decorative and so much modern painting is not. Meanwhile the best pictures of men like Cézanne and Van Gogh are going to German museums, whose directors know what they are about and are given a free hand. Among the exhibitions arranged at the Galeries Druet for December is one which promises to be of special interest, that of the pottery of M. Methey, which will open on the 20th.

The death occurred on October 28 of M. François-Anatole Gruyer, Keeper of the Musée Condé at Chantilly, who had just completed his eighty-fourth year. M. Gruyer started in life as a civil engineer, but later took to art criticism, and obtained a considerable reputation. In 1872 he was appointed an Inspecteur des Beaux-Arts, and in 1881 he became Keeper of Pictures at the Louvre, a post which he held for some years. He was appointed to Chantilly in 1897. He was the



A WAX BUST FORMERLY IN THE STUDIO OF RICHARD COCKLE LUCAS
FROM A PHOTOGRAPH IN THE POSSESSION OF MR. CHARLES F. COOKSLEY



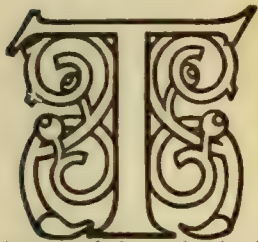
A WAX BUST ATTRIBUTED TO LEONARDO DA VINCI
IN THE KAISER FRIEDRICH MUSEUM, BERLIN

author of a large number of books on Italian art and on the pictures at Chantilly. His last work was published early this year; it dealt with the youth of Louis-Philippe as illustrated by paintings at Chantilly. As his first work, 'Essais sur les fresques de Raphael au Vatican,' appeared in 1858-1859, he had a record of exactly half a century as an author. M. Gruyer was a member of the Institut (Académie des Beaux-Arts) and an officer of the Legion of Honour.

Among other recent deaths to be recorded are those of Baron de Schickler, a man of great taste and knowledge, who had a wonderful collection of pictures, sculptures and other works of art, and a superb library of works dealing with Protestantism (he was the head of a great Protestant family), as well as books, manuscripts and prints connected with sport; of Lucien Wiener, Keeper of the Musée Lorrain at Nancy, author of a valuable catalogue of the museum and of various

works on Lorraine, aged eighty-one; of 'Tony' (Edmé-Antony-Paul) Noel, the well-known sculptor, aged sixty-one; of Théodore Ralli, painter and pupil of Gérôme, who has bequeathed to the Société des Artistes Français a prize of 500 frs. to be awarded annually to an exhibitor at the Salon; of H. J. F. Bellery-Desfontaines, an artist who exhibited regularly at the Salon not only pictures, but also book-illustrations and furniture of his design, aged forty-three; of Ernest Rupin, keeper of the museum at Brive, of which he was also the founder, and author of several archaeological works, aged seventy-four; of M. d'Anfreville, principal cashier of the Banque de France, who was one of the chief book collectors in France; and of Alfred J. Darvant, a decorative sculptor, who assisted Charles Garnier for many years, notably in the decoration of the Opéra and other important buildings in Paris and elsewhere, aged seventy-nine. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



HE Lanna sale at Berlin, which has been noticed twice before in these columns, has filled and even surpassed all expectations. It is still going on at this moment. The first five days fetched considerably over a million marks.

Some of the principal prices (in marks) were: the Limoges thirteenth century reliquary, 121,000; the so-called Monvaerni enamelled plate, a *Betrayal of Judas*¹ of the second half of the fifteenth century, 68,000; a cover of an Evangelarium, thirteenth century Limoges enamel, 21,000; an enamelled eighteenth century Chinese vase, 9,000; a Syrian Egyptian thirteenth century vase, 29,000; Silesian sixteenth century plaque with a *Crucifixion* incised in the ground, 26,000, etc. Most of the fine things, during the first days of the sale, were bought by the big Paris and Frankfort dealers, Seligman, Goldschmid, etc.

The Royal Cabinet of Coins and Medals at Berlin has acquired the wonderful Löbbecke collection, which contained about 28,000 old Grecian coins. Among the numerous treasures of extraordinary beauty and rarity may be named: a Tetradrachmon of Katana by Euainetos, a specimen of the finest Sicilian epoch. A two-drachma piece with a marvellous head of Zeus, one of the most beautiful coins of Elis, conveying perhaps the best impression of what Phidias's *Zeus* must have looked like that has been preserved for us; a gold stater of Lampsalos with the head of the mythical hunter, Actaeon; a gold eight-

drachma piece with the head of Berenice II, of unique beauty; a six-drachma piece with the head of Persephone hailing from Carthage, and the medal of Bizye (in Thrace) with the view of the city, and the name and portrait of King Philippos. On another recent acquisition of this museum, a gold medal of Constantine the Great, a view of Trèves has been found, so far the oldest view of this town on record. It is interesting as showing that the modern town has not yet reached to the limit of the old Roman fortifications and walls.

The Kaiser Friedrich Museum at Berlin has acquired a *Pietà* by Sassetta, the *Visitation* and *Circumcision* by a sixteenth century German artist, probably of Suabia, and an early Dutch *Adoration of the Magi*.

Professor Justi has been appointed to the post of Director to the National Gallery, which von Tschudi exchanged for Munich some time ago. The nomination is an interesting one and is very likely to prove a benefit to the institution. Justi has shown himself an unusually thorough scholar, and his publications on the relationship between Dürer and Jacopo de' Barbari, and the predominance of a theoretical system of proportion in Dürer's portraits, at a time long before these theoretical researches were treated by Dürer in a literary form, have, like his recent book on Giorgione, risen to the rank of standard works almost upon the eve of their publication. The piquant note in his appointment to his present position lies in the fact that he has never heretofore, not even casually, published anything on modern art, which is the field upon which from now on his official labours must be carried on.

¹ Reproduced in THE BURLINGTON MAGAZINE last month (Vol. xvi, p. 105).

Art in Germany

The Kaiser Friedrich Museum at Magdeburg received as gifts a small *genre* picture, *On Guard*, by Spitzweg, and the portrait of Korzky, sometime secretary to Prince Henry of Prussia, by Anton Graff. This latter was signed and dated 1777 by Graff, a practice which was not exactly common with this Swiss-Saxon artist, shewing that he must have reckoned it an especially good specimen of his work.

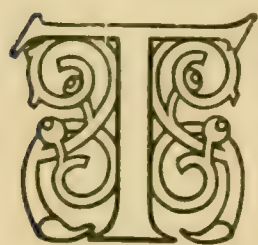
Last spring an unusually large and good modern black-and-white show was held at Budapest. Exhibits to the number of 1,936 gave one a really good view of all that was doing in the various European countries to-day, in the way of black-and-white art. The nucleus of this show was formed by the Béla Becker collection; and this with large additions, so that about half a thousand representative proofs were united, has passed into the possession of the print room in the Budapest Museum of Fine Arts.

The Provincial Museum at Bonn was built fifteen years ago, but the acquisitions have been

so numerous that the erection of a new wing has already been found necessary. This, planned and designed by the architect, Dr. Röttgen, has been just completed at a cost of 550,000 marks. The principal contents heretofore were excavations of the Roman Period, and they alone were exhibited in a way befitting their importance. The works of the Middle Ages have at last, after the construction of the new wing, been accorded ample space, and a picture gallery has been formed as an almost new feature. The old collection of the Museum was small, but among its thirty odd paintings there were some primitives of the Rhenish and Westphalian schools of real importance. To these the University collection has been added, which embraces about eighty pictures, mostly loans from the Berlin Kaiser Friedrich Museum. This total has been increased to one of about half a thousand pictures by the Wesendonk Gallery, which has been deposited as a hundred years' loan in the Bonn Museum. H. W. S.

ART IN AMERICA

DUTCH PAINTINGS IN THE HUDSON-FULTON EXHIBITION



THE very remarkable exhibition of Dutch art which has been gathered from American public and private collections and placed on exhibition at the Metropolitan Museum in New York, as a part of the Hudson-Fulton celebration, is a somewhat astonishing revelation of America's recently acquired wealth of masterpieces, affording, as it does, a nearly complete survey of Dutch achievements in the art of painting. Yet this is only a part of the available material. Dr. Valentinier states, in the preface to his admirable catalogue, that 'three large private collections have made no contribution to the exhibition, and from others only a part of their wealth of examples could be chosen,' so that, 'only about half of the seventy Rembrandts now in America are exhibited, with perhaps two-thirds of the works of Frans Hals, Hobbema and Cuyt.'

However Europeans may incline to regard this transfer of historic works of art to our country, an American may be pardoned for rejoicing at it, and at the further fact that some of the best of these pictures are already, as it is probable that all will be sooner or later, the property of public institutions. What seems to me¹ the finest of the thirty-seven Rembrandts shown is the property of

¹ Mr. Kenyon Cox's point of view has the particular interest that attaches to his being an artist, a professional painter.—ED.

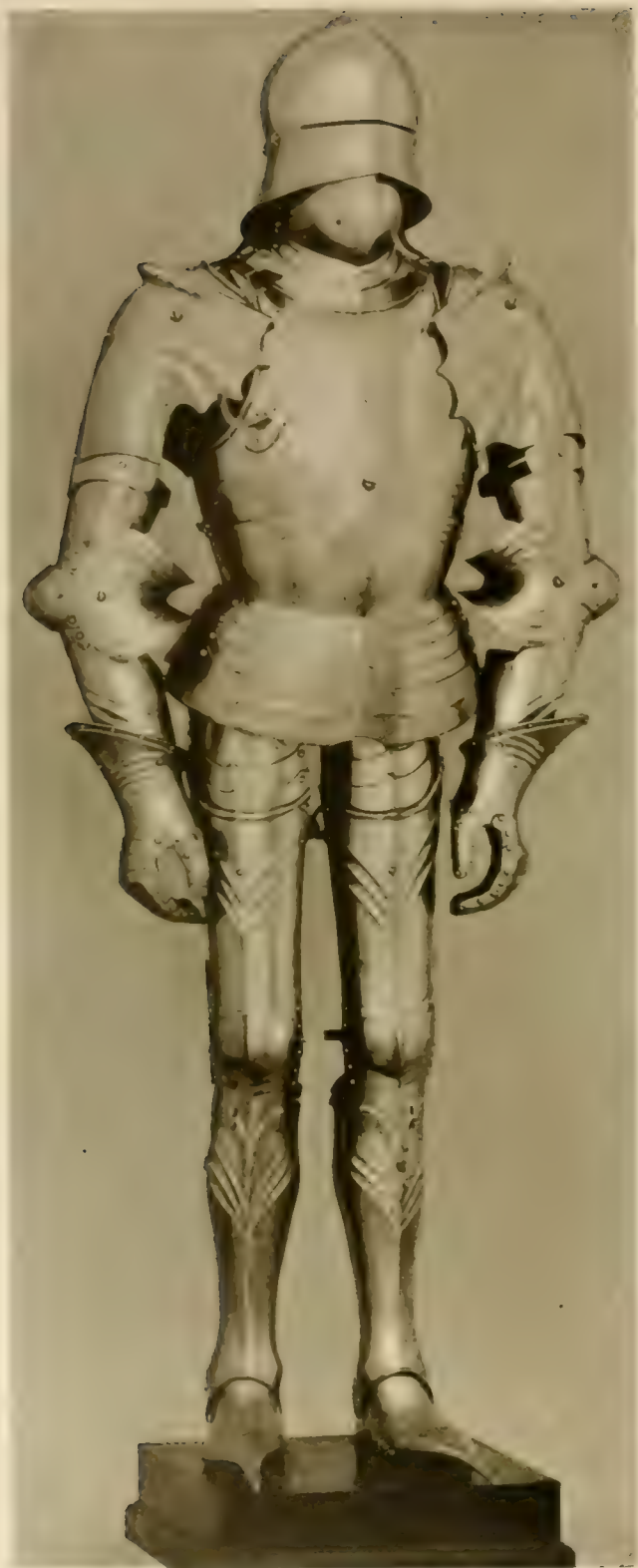
the Art Institute of Chicago, while the Metropolitan Museum itself owns a Rembrandt of nearly equal merit, two of the finest of the works of Hals, and a beautiful Vermeer, beside other works of interest and importance.

There are one hundred and forty-nine works now in the exhibition. Six pictures owned by Mr. B. Altman, three Rembrandts, a Hals, a Vermeer and a Ruysdael—are catalogued as addenda; a beautiful De Hooch, belonging to Mr. Morgan, is uncatalogued; and a small Hals, *The Smoker*, the property of the Museum, is in the catalogue but not in the exhibition. It is obviously impossible to attempt here anything approaching an exhaustive treatment of the collection, and this is the less necessary as the catalogue is very full and explicit, giving everything necessary to an identification of the pictures and all that is known of their history. All that I shall attempt is some comment on such pictures as have, for one or another reason, especially interested me, referring the reader to the catalogue itself for further information as to what the exhibition contains.

Among the Rembrandts in the collection there is but one example of the subject pictures of the master, and his great powers as a composer and an imaginative teller of stories could hardly be inferred from the works here. With this one exception none of the pictures shown contains more than a single three-quarter-length figure, but this exception, Mr. John G. Johnson's *Finding of Moses*, is one of the most delightful masterpieces of the painter's earlier time. It is a small



THE FINDING OF MOSES. BY REMBRANDT.
IN THE COLLECTION OF MR JOHN G. JOHNSON



THE HARNESS OF 1480 A.D., EXHIBITED IN THE METROPOLITAN MUSEUM, NEW YORK, IN THE COLLECTION OF THE LATE MR. RUTHERFORD STUYVESANT



EMBOSSED HALF-HARNESS (C. 1500), SIMILAR TO THAT OF THE EMPEROR MATTHIAS, IN THE COLLECTION OF THE LATE MR. RUTHERFORD STUYVESANT

oval, with tiny figures; greenish gold in colour and astonishingly luminous; painted with great *verve*; minute without meticulousness of detail. It is gay and almost *coquet* in its temper, like a Fragonard with a touch of Dutch clumsiness and a hint of Dutch humour. The nude figures are almost elegant in contour, without a particle of the ugliness Rembrandt so often indulged in, and, were it not that it must be some years later than the terrible *Diana* of the early etching, one would suppose that his unhappy studies of the human figure as it existed in Holland had not yet begun. The setting of steps and balustrade and rich foliage is operatic in character, but the water, with its broken and wavering reflections, shows a very modern keenness of observation. In the whole composition we see a Rembrandt we hardly know elsewhere, full of the joy of living and of painting, playful and exuberant yet restrained within the bounds of good taste.

But so far as Rembrandt can be known by his paintings of single heads and figures, this collection shows him to us in almost all of his many moods and at every time of his life, from the little sketch of his own head, belonging to Mr. Morgan, which must be among the earliest of his independent experiments in painting, to Mr. Altman's portraits of Titus and his wife Magdalena, if that is who they really are, supposed to have been painted within a year of his death. In only one of them, Mr. Borden's *Lucretia*, is there any pretence of a subject or a story; the others are portraits, or those fantastic exercises, done from friends or models posed in studio trappings, of which the artist never tired. Of this kind is *The Noble Slav*, of 1632, from the collection of Mr. W. K. Vanderbilt, while the straightforward portrait painting of this period is shown in an oval *Portrait of a Man*, of the same year, whose owner has preferred to remain anonymous. *The Noble Slav* is the old man who is commonly identified as Rembrandt's father, swaggering in voluminous cloak and lofty turban, a most imposing piece of sham orientalism, much more than life-size, beautifully painted in a thin and flowing manner. The portrait is careful, smooth, elaborately finished, closely studied, a patient realization of facts and an intense presentation of individuality—such a work as makes us understand its author's rapidly attained, if short lived, popularity. It is but a step from such a work to the unapproachable *Gilder* of 1640, lent by Mrs. H. O. Havemeyer, the great masterpiece of this kind of painting. Having produced it, its author seems to have tried for that kind of perfection no more.

Among the later Rembrandts here shown there are a few objective portraits. Mr. H. C. Frick lends a *Portrait of a Young Man*, dated 1647, which looks rather later than that in style, being rather heavily loaded; but it is relatively cool in

tone and contains beautiful colour in the flesh. In costume and in characterization it is simple and direct, a piece of noble and sympathetic observation. Somewhat analogous to it is the *Portrait of a Man*, often called the *Man with a Black Hat*, belonging to the Museum itself. Here again the costume and style are perfectly natural, but there is a deeper humanity in the expression. There is no finer instance of Rembrandt's mysterious power of evoking a soul, and there are few finer pieces of sheer painting. The gravity of its tone and the perfection of its modulations are incomparable. Nothing can be more risky than to attempt by evidences of style alone to date the works of an experimenter like Rembrandt. Mr. Widener's very interesting portrait of the artist himself, for instance, though the treatment of the costume and the apparent age of the sitter point to the true date, might, from the smooth handling of the head and the grey tone, have been painted fifteen years earlier than the date inscribed upon it (1650), just as the Frick portrait looks later in style than 1647. In spite of these examples, and with the diffidence natural to one who finds himself in conflict with Bode and De Groot, I find it impossible to accept the date of 1665 for the *Man with a Black Hat*. The head bears a striking resemblance to that of *The Standard-Bearer* of 1654; but if they are the same person, the museum portrait must be the earlier of the two, and this conclusion is borne out by the style. There are none of the violences or extremes of loading which mark the master's later work, and none of the hot, brownish tone. In technical handling it is more like the *Portrait of a Girl* of 1645 (of which more hereafter) than like any other work I know. In a private letter Dr. Valentiner seems inclined to place it about 1654. I should put it even earlier than that—hardly later than 1650.

Of the six pictures by Rembrandt entered as portraits of himself the most interesting, besides Mr. Widener's, already mentioned, are Mr. Terrell's, about 1645, and Mr. Frick's, dated 1658,² the year after his bankruptcy. There is nothing romantic about the first except the costume, and even that is quieter than usual, though we have the capes and chains he was so fond of. The head is frankly and robustly painted, with a full impasto, but fused into a glowing luminous whole; and it is a frank and robust man who looks out at us—a shrewd, kindly, solid, burgher-like person, not dissatisfied with himself or the world, with a sensuous mouth and a twinkling eye. The other is the romantic Rembrandt. The picture is much larger than life, colossal in its size as in its rugged handling. The costume may be a kind of blouse, but is fantastic in effect, and the painting is done anyhow—brushed this way and that, loaded and

² Reproduced in THE DURLINGTON MAGAZINE, Vol. XIII, p. 3, 6 (August, 1908).

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dragged and thumbled, while the colour is not agreeable. I was disappointed at first, and I was never sure that the canvas is quite finished—it lacks that final unity which he gave even his latest works—but one has only to look at the head for a while to feel its mighty power. It is the head of an old lion at bay, worn and melancholy, yet conscious of his strength, determined and a little defiant. 'Here I am,' he seems to say to the world, 'and here I stay, use me as you will.'

Of Rembrandt's unequalled pathos, the most striking example is Mrs. C. P. Huntington's *Savant* (1653).³ The attempt to make a portrait of this or that learned person out of this Rembrandtesque fantasia is useless. Such a costume was never worn outside the painter's studio, and the model was, likely enough, some old beggar picked up out of the streets. Nothing really counts in the canvas but the expression of the two heads; for, singularly enough, the bust of Homer is transfigured by the painter's strange magic into something as humanly pathetic as the old man who places his hand upon it. A similar intensity of expression, though of a different kind—the searching look of the artist studying his model—is shown in the handsome face of Mr. J. P. Morgan's *Young Painter*, of some years earlier, this time in conjunction with such perfection of tone and beauty of warm colouring as make it a pure masterpiece.

I have saved for the last the painting that seems to me the gem of the whole exhibition—the picture of them all that I would choose if I might have one of the seven score for my own—the *Portrait of a Girl*, otherwise known as *The Orphan*, belonging to the Art Institute of Chicago. A work of Rembrandt's prime, painted in 1645, it is as simple as possible in conception and arrangement, the handling somewhat loaded in a dry rather than a fat manner, and the general tone grey rather than brown. But what a marvel of art it is! The modelling and expression of the round face are as subtle as Leonardo; the silhouette of the dumpy little figure, with arms bowed out on either side, has all the dignity and style of Titian; the colouring, with its quiet tones and its one touch of coral red in the necklace, is inconceivably beautiful and noble; the smile, the slanting eye, the pale blond hair and fair, smooth skin of youth are altogether entrancing. There have been, and are hundreds, of such little Dutch maidens. I do not know where one would look for such another picture.

KENYON COX.

RUTHERFURD STUYVESANT (1842-1909)
RUTHERFURD STUYVESANT, one of the foremost art amateurs of America, died recently in Paris. He had been a devoted and beneficent trustee of the Metropolitan Museum of Art since its organi-

zation (1870), a member of its executive committee, its vice-president, and a member of numerous committees and commissions. In fact Mr. Stuyvesant's interests in art were many and active: he was ever on the look-out for objects either for the museum (such as the Dino collection of armour, the purchase of which he arranged with the greatest acumen) or for his private collection: he was a tireless reader in many branches of art—paintings, arms and armour, classical antiquities, faïence, eighteenth-century furniture, tapestry—a wide range of studies and one which few other amateurs would endeavour to master. And few had higher standards in the selection of objects: he sought always those of princely rank, and was not tempted by mediocrities; and when he undertook the quest of an important object he was rarely stopped by difficulties of time or outlay or distance. In earlier years he travelled widely: in his yacht he visited Rhodes to collect faïence, Athens to get in touch with collectors of classical bronzes, Spain in his effort to locate the best specimens of Hispano-Arab iridescent pottery. Of later years his collecting activities centred largely in France. He had acquired a residence in Paris, and there he came in close touch with the great affairs of art: he was one of a small and distinguished circle of amateurs, which included Mr. William H. Riggs, the armour connoisseur, and similar experts.

The art collection of Mr. Stuyvesant is in part in Paris and in greater part at his old family home, Tranquillity, at Allynmouchy (Warren Co., New Jersey). Thus at Allynmouchy is his collection of European armour and his reference library upon this subject. Here had been brought the arms and armour secured during the past thirty years, at the de Cosson, Spitzer, and Londesborough sales. The collection contains many important pieces; in fact, it may safely be said that this, though possibly not the largest, is the most important private collection of the kind in America. We refer here to a few capital pieces: the Gothic harness¹ of 1480, formerly in the Spitzer collection; the Maximilian harness¹ of de Cosson, earlier the property of Lord Stafford; the demi-suit boldly embossed,¹ similar to that of the Emperor Mathias, in the collection of Sir Richard Wallace; the fifteenth-century claymore of the Earl of Breadalbane; a demi-suit bearing the device of the Counts of Savoy and similar to a harness in the Madrid armory; a series of enriched rapiers of the early seventeenth century; several coats of mail (fifteenth and seventeenth centuries); barbutes and a splendid armet-à-rondelle from the de Cosson sale; primitive daggers, embossed corselets and casques; part of a tilting suit (de Cosson), and a large series of shafted weapons.

¹ Now exhibited in the armour room of the Metropolitan Museum of Art, lent (1903) by Mr. Stuyvesant.

³ Reproduced as the frontispiece to THE BURLINGTON MAGAZINE, January, 1908 (Vol. xii, p. 192).



PORTRAIT OF A CHILD BY JACOPO BELLINI
IN THE COLLECTION OF M. GUSTAVE DREYFUS

EDITORIAL ARTICLES

❧ A RETROSPECT OF 1909 ❧

THE beginning of a new year and a change of editorship in THE BURLINGTON MAGAZINE afford a favourable opportunity for a review of the position of the fine arts in the United Kingdom, and that of THE BURLINGTON MAGAZINE in particular. The past year has been notable in the history of British art for various reasons. Twelve months ago THE BURLINGTON MAGAZINE stated that, so far as the arts are concerned, England had no particular cause to be grateful, either to the Prime Minister or to the Leader of the Opposition. It is gratifying that within a short lapse of time this opinion can be safely modified. So far as THE BURLINGTON MAGAZINE is concerned, the Prime Minister has vindicated himself by the selection of the Editor of the magazine, who had never shrunk from outspoken criticism of the attitude of the Government towards the fine arts, for the directorship of one of our important national galleries. Following on this we have seen the First Commissioner of Works and the Leader of the Opposition, as noted in our editorial article for November last, admitting on the same platform the duties of a government in the domain of art. It is satisfactory, at all events, to think that Mr. Lewis Harcourt and Mr. Balfour were not merely using honeyed words and blowing bubbles in political rivalry, but that they were sincere in their wish to help the cause of the fine arts in this country. Mr. Balfour has since delivered an address to the University of Oxford on the subject of art-criticism, which showed how valuable an ally he might be to THE BURLINGTON MAGAZINE, if his energies were not perforce diverted into other channels. The purchase of

Holbein's *Duchess of Milan* for the National Gallery by public subscription was an event of the first importance, not only for the remarkable display of sympathetic interest aroused throughout the whole English-speaking race, but also for the ready assistance offered by the Chancellor of the Exchequer, in spite of every inducement by stress of circumstances to return a polite and sympathetic negative to the appeal. A further instance of true sympathy with a cause, of which THE BURLINGTON MAGAZINE has ever been an ardent and consistent champion, was the inclusion in the Budget of a clause remitting to a great extent the death duties on works of art, and thereby mitigating the ever-increasing danger of the export of fine works of art from this country, and the consequent loss of financial and artistic capital. Whatever form the Budget may hereafter take, this step can hardly be retraced by any Government without incurring odium and loss of respect.

The opening of the new buildings of the Victoria and Albert Museum by the King and Queen, with the stirring appeal by the King in person to great private collectors to do all within their power to aid the national institutions for the benefit of the people, was in itself a red-letter day in the history of British art.

It is, therefore, with satisfaction that THE BURLINGTON MAGAZINE can look back on the year 1909. The seed has been sown for an ample harvest, and it will be the duty of THE BURLINGTON MAGAZINE to aid in the good cause and see that the good seed has not been sown in vain. This object, however, cannot be attained without due support from the friends and well-wishers of the magazine. Although THE BURLINGTON MAGAZINE is avowedly and intentionally international

A Retrospect of 1909

in character, and has good reason to be satisfied with the steady increase in the number of its foreign subscribers, it is still a source of regret that the support given to the magazine by the British public should not show an equally marked growth of interest. Now that *THE BURLINGTON MAGAZINE* has justified its existence, and taken its rank among the authoritative organs of public opinion throughout the world, the Editors feel themselves justified in asking that any reproach of insufficient support in the country of its birth should be speedily and satisfactorily removed.

It is noteworthy that during the year 1909 the changes of *personnel* in the administration of the various national museums and galleries at home and abroad have been exceptionally numerous and important. At home the British Museum has lost the valuable services of Sir Edward Maunde Thompson, G.C.B., who has been replaced by Mr. Frederick G. Kenyon. The Victoria and Albert Museum has gained a new director in Sir Cecil Smith, whose place at the British Museum as Keeper of the Greek and Roman Antiquities has been filled by Mr. Arthur Hamilton Smith. The National Portrait Gallery, as all our readers know, has passed under the control of Prof. C. J. Holmes. All these appointments are of special interest for *THE BURLINGTON MAGAZINE*.

On the Continent the changes have been of considerable interest. In Belgium M. Henri Hymans, through advancing years, has retired from his post as *conservateur-en-chef* of the Bibliothèque Royale at Brussels, where he had served officially for more than half a century. In

Holland, Dr. A. Bredius, than whom no greater authority on Dutch painting exists, has resigned the directorship of the Royal Picture Gallery in the Mauritshuis at The Hague, and has been succeeded in his post by Dr. W. Martin, who is well known to readers of *THE BURLINGTON MAGAZINE*. In Germany, the post vacated at the National Gallery in Berlin by Dr. von Tschudi has been filled by the appointment of Dr. Ludwig Justi, while the skill and energy of Dr. von Tschudi have been transferred to Munich. Dr. Max Lehrs has left the Print Cabinet of the Berlin Museum in order to return to his former post at Dresden, and his place at Berlin has been filled by Dr. Max Friedländer, an appointment of great interest to *THE BURLINGTON MAGAZINE*. At Dresden, besides the return of Dr. Lehrs, the Royal Picture Gallery has lost the valuable services of Dr. Karl Woermann. In Italy various changes in administration have been made, and in such a retrospect of events in 1909 it is important to note the passing of the new law as to works of art in Italy, on which comment has already been made in our columns. The work, which is being carried out throughout the whole of Italy under the guidance of Comm. Corrado Ricci, deserves the attention and interest of all our readers. Finally it may be noted that Mrs. Arthur Strong, one of the leading representatives of her sex in the study of art and archaeology, has been appointed to be assistant-director of the British School at Rome.

Trusting in these auguries of progress in the study and practice of the fine arts, *THE BURLINGTON MAGAZINE* can look forward to the coming year in a spirit of hopeful expectation.

MR. GEORGE SALTING AND DR. LUDWIG MOND

AT the time of going to press THE BURLINGTON MAGAZINE has received the news of the unexpected death of Mr. George Salting, the famous collector. Mr. Salting had been for so long such a familiar figure in our art circles, that his death means the loss of a friend, even to those who had not the privilege of his personal acquaintance. The collections of works of art formed by Mr. Salting are renowned for their high quality and their careful selection. For many years a great part of these treasures has been on loan to the nation in the Victoria and Albert Museum and the National Gallery. The works of art retained in his own rooms would be sufficient to give him the highest rank among collectors. At the time of writing the fate of this priceless collection is uncertain. Mr. Salting's wish, that his treasures should become the property of the nation, was

often expressed. According to the most recent information, this seems likely to be the case, but should his intentions, merely through dilatoriness of temperament on his part, fail to be carried out, the loss to the nation will be almost of tragic import. In the meantime THE BURLINGTON MAGAZINE shares the grief which will be felt personally by all who were acquainted with Mr. Salting.

More than a passing note is also due to the death of Dr. Ludwig Mond, F.R.S., the well-known chemical expert and manufacturer, who added to his great scientific attainments a true and lively connoisseurship in art, whereby he was able to form one of the best private collections of paintings, especially of the Italian school, to be found in London.

Another collector of note has also been removed by sudden death in the person of Mr. Morgan Williams, of St. Donat's Castle, Glamorgan.

TINTORETTO AT THE BRITISH MUSEUM—I

BY SIDNEY COLVIN

THE Print Room of the British Museum has by good luck become possessed within the last two or three years of a store of material for the intimate study of this great Venetian master such as exists in no other collection. The material consists of some ninety drawings, of which over eighty are in tempera on paper. Some are in full colours, the majority almost in monochrome, but a monochrome compounded by a great colorist from a varied palette, so that the chiaroscuro treatment is rich with subdued chromatic hints and suggestions. All the ninety-odd sheets except two came from a single source, presently to be described. Of the two that came first and singly, one, bought from a London dealer, is a slashing sketch in greenish grey, with rich brown in the deepest shadows, for an *Adoration of the Magi*. Its whole aspect, both in the figure arrangement and the treatment of light and shade, recalls forcibly Ridolfi's account of one of the artist's methods of

work: how he used to make little dummies of clay or wax and arrange them in a box with one side open, and other openings cut in this place or that, so as to try various effects of light and shade and composition. This bold and yet tentative group of Virgin and Child, Joseph and Magi, with fluttering boy angels in the sky, may well be an impression from just such a set of rough *maquettes* disposed on the floor or hung from the lid of a box artfully contrived for experiments in light and shadow.

The next acquisition in the same kind was from the wall of a country house at Ledbury, where it had hung for over a century—formerly the home of John Skippe (1742?-1796?), a Herefordshire gentleman and collector as well as an amateur engraver and painter of no mean skill in his day. This is a much larger sheet than the other, painted in the same kind of greenish monochrome, tending towards rich brown in full shadow and cool grey in the half tints, with the high lights touched with a full brush in warm creamy white. The oblong composition represents an *Assumption of the Virgin*;

Tintoretto at the British Museum

the groups of angels in the sky, and of Apostles and Saints kneeling on either side of the empty tomb below, being arranged with a symmetry unusually strict for this master, and yet subtly varied within its limits. Tintoretto painted the subject several times, but I am not aware that in any extant version of it he has used a composition much resembling this.

With these two important examples, we already conceived ourselves rich in a phase of the master's work which for the rest is quite poorly represented, so far as I know, by a few slight specimens in the Uffizi and elsewhere. Then suddenly, in the spring of 1907, there was brought to the Museum an oblong album in a rich crimson morocco binding of the seventeenth century, containing no less than eighty fine original drawings by the master in the same style and technique, together with copies of five or six of them by some unskilful pupil (possibly his son Domenico or daughter Marietta, but one would expect either of these to have done better), as well as four or five other drawings done in his familiar and well-known manner with black chalk or brush and sepia. A contemporary inscription on the first page of the album declares its contents to have been collected at Rome late in the seventeenth century by Gaspar d'Haro e Guzman, ambassador of Spain at the Papal Court and afterwards viceroy at Naples. This Guzman is of course a well-known historical personage both as statesman and amateur. He was a grand-nephew of the great Olivarez, and possessor in his day of the famous Rokeby Velazquez. The inscription runs as follows:—

DISEGNI DE GIACOME TINTORETO
Raccolti in Roma Dall' Ecc^{mo}. Sig^{re}.
DON GASPARO D'HARO E GUZMAN
Marchese del Carpio, E Elicce del Consiglio
di Stato
Della Maestà Cattolica di
CARLO SECONDO,
Suo Ambasciatore Ordinario, et Extraordinario
Alla Santità di Nro Sig^{re}. Papa
INNOCENCIO UNDECIMO,
E nel j682. Eletto Vice Re, e Capitan Gnle del
REGNO DI NAPOLI.

This album, before it was brought to England, had been, it was alleged, for several generations in private hands at Valparaiso. The natural inference is that some descendant or kinsman of its first owner had gone out as an official or settler to Spanish South America, carrying this treasure with him, and that it had remained the property of his heirs and in the end changed hands in a manner not now to be traced. Its contents fully and completely answer to its manuscript title. The drawings were for the most part in a deteriorated and dangerous condition, though fortunately quite free from repaint. The egg-medium of the tem-

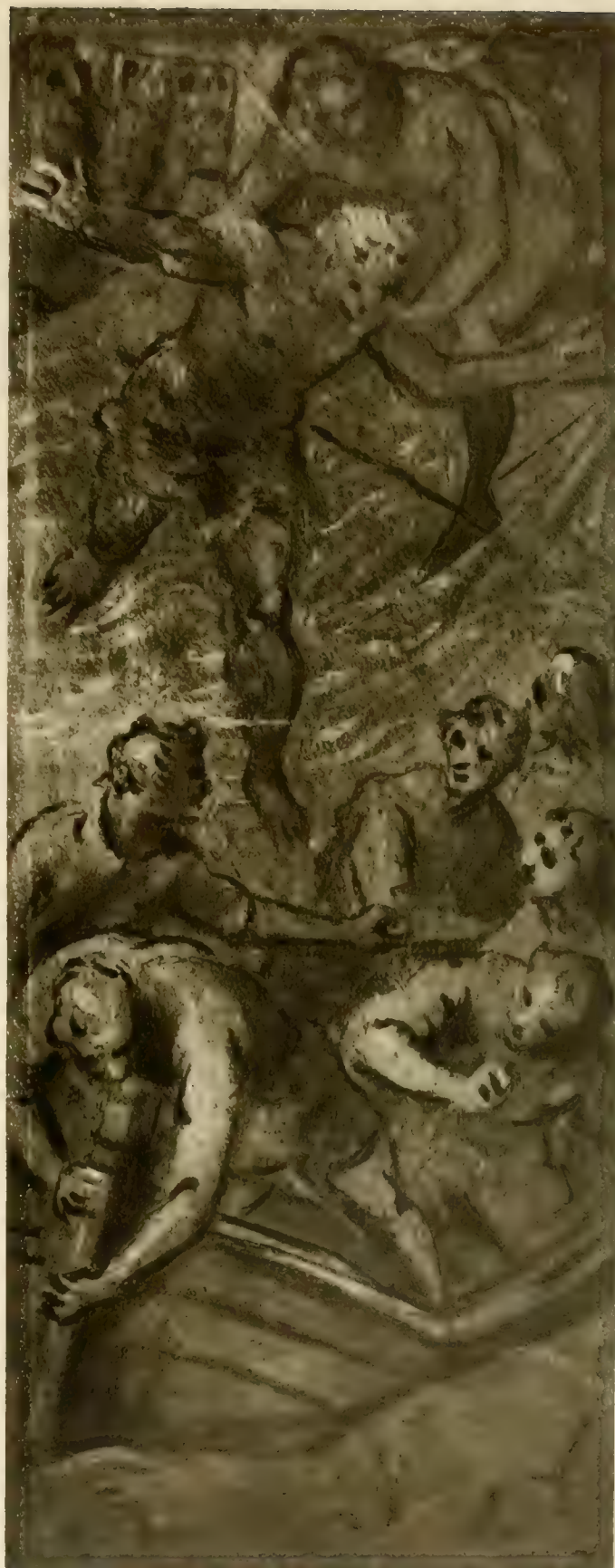
pera had in course of time darkened and browned the paper (originally the ordinary blueish or greenish grey paper in use by most Venetian sixteenth century artists in their drawings). It had done so especially where the design was painted, as was often the case, on a dark ground. Over most of the drawings had been passed at an early date a coat of mastic varnish, originally good and sound, and over many of them again, at an uncertain date, an egg-glaze. Both varnish and glaze had in course of time decayed, leaving a dimmed powdery or sandy surface through which the quality and detail of the original work was hard to discern. The paper, moreover, had lost fibre and suppleness, and become so brittle that the leaves could not be safely turned. To find out by experiment the manual and chemical processes by which the paper could be cleared of its deepest stains and nourished back to suppleness, the dead varnishes and glazes removed from the face of the drawings, and life and sparkle brought back to them—to do this was a long and delicate matter. But it has been successfully achieved, and they are now perhaps the freshest and purest in preservation of all extant works of the master, without a touch of repaint or revarnishing, and with no loss except, in a few cases, a certain degree of irreparable darkening.

Now that the drawings have been thus made ready for study, separately mounted, and placed in the Museum portfolios, it seems desirable that some preliminary account of them should be published for the information of students both at home and abroad. Such an account, accompanied by a few specimen reproductions, I am asked to give in this and the next number of *THE BURLINGTON MAGAZINE*. Later on there will probably follow a separate publication in which the drawings will be much more fully discussed and illustrated.

The new and surprising point in relation to Tintoretto which they reveal is the enormous pains which he was capable of taking, and at certain times of his life evidently accustomed to take, in preparing the design and composition of a given picture. The vast number and scale of the works he executed, with the dazzling evidences they generally bear of originality and resource in the invention, and energy and *furia* in the execution, have made us commonly think of him as the greatest *improvisatore* among painters: the more so as very few examples have hitherto been known of preliminary studies for his great compositions. But here we find him flinging down on paper such preliminary studies, or more properly trial designs, to the number not only of two or three or four, but of a dozen, or even literally of a score for a single composition, as though he could never be satisfied. He is quite unlike the great Florentine artists, whose habit was to set down in a single sketch the general idea of any composition that had fixed itself in their minds, and then to work out and



THE MIRACLE OF ST. MARK. BY TINTORETTO
FROM A DRAWING IN THE BRITISH MUSEUM



THE MIRACLE OF ST. MARK. BY TINTORETTO
FROM A DRAWING IN THE BRITISH MUSEUM



A LOPE PRESENTING A SAINT WITH THE HABIT OF HIS ORDER,
BY TINTORETTO. FROM A DRAWING IN THE BRITISH MUSEUM



ST. ANTONY TEMPTED BY DEMONS IN THE FORM OF FAIR WOMEN
BY TINTORETTO. FROM A DRAWING IN THE BRITISH MUSEUM



ST. ANTHONY PLAGUED BY DEMONS IN THE FORM OF BEASTS AND HOB-
GOBLINS, BY TINTORETTO, FROM A DRAWING IN THE BRITISH MUSEUM

Tintoretto at the British Museum

perfect the details by a series of accurate studies from the living model. Tintoretto's imaginative and technical resources are rich and ready, almost beyond comparison: but no compulsive instinct seems ever to have told him that there was one way, and one only, for him to treat the special task before him. His power of composing groups, whether simple or crowded, in rhythmical and at the same time dramatically effective attitudes and relations, seems inexhaustible. The difficulty is to understand why in any given case he should have preferred one alternative design to another, where all are generally so brilliant. He must have produced them with extreme rapidity, and in the impetuosity of labour must have been apt to think each one as it came was that which he would definitely adopt; inasmuch as we find a great many of them squared for enlargement, evidently by assistants to whom he must have handed them for that purpose almost as fast as they were produced.

Each one is a complete picture in itself, so far as its design and composition are concerned. In most, the vital actions and essential modellings of the figures are set down with little or no direct reference to the life, but with an astonishing fulness of knowledge and ease and certainty of brush. In some cases the presence of a living model or models may indeed be surmised, notably in most of the score of alternative designs which the collection contains for the subject of St. Antony tempted by demons in the form of women. In others, as has been already said, the treatment seems to suggest his recorded practice of working from small rough models set in special lights. More often the artist has evidently worked entirely out of his own head.

The subjects are manifold, some sacred and some profane. Some place before us the master's preliminary ideas for pictures still extant and well known; others for pictures recorded but now destroyed or lost; others for works neither existing nor recorded. Others, again, are in subject so ambiguous that we cannot well decide whether to identify them by records or not. Taking the Bible and Saints first, according to the old method of the cataloguers, we find no Old Testament subjects at all, but begin with an imposing figure of St. John in the act of baptising Christ, cut from a larger sheet, so that of Christ there is only visible the left arm and hand, grasping by the fleece the symbolic Lamb. This is in almost full colour, the flesh painted in a peculiar rich purplish or vinous tones, which the master affects in several other of these drawings. The design has a general analogy with several extant paintings of the subject by him; whether any of them exactly repeats it I have not yet been able to ascertain. Then we have a *Christ Healing in the Synagogue on the Sabbath Day*, roughly sketched in a brownish

monochrome. Then two crowded scenes of miracle (in one case evidently *Christ Raising the Widow's Son*) in green monochrome of beautifully varied tone; both scenes are staged, if we may use the phrase, with extraordinary power, actors and spectators being grouped about the foot of a great staircase (somewhat in the manner of the famous *Virgin Ascending the Steps of the Temple* at Venice), and with noble architectural backgrounds. Then a series of no less than nine alternative versions for a tall composition of *Christ giving the Keys to Peter*. Two of these are in ordinary bistre wash heightened with white, two in full and flashing colour, like complete small pictures.¹ The remainder are in tempera monochrome, in some cases so rich with colour suggestion, and so effective in the massing of groups in light and shade, as scarcely to fall behind the first two in pictorial power and effect. I cannot find any mention of a picture of this subject by the master in Ridolfi or later authorities; but on these trial designs he has certainly spent his best powers. Next comes a rough and realistic sketch of a *Magdalen in the Desert*, lying prostrate on her mat with the pot of ointment beside her: one may conjecture that this was designed when Tintoretto had the commission for painting in the church of Sta. Maria Maddalena, but was not included among the subjects chosen. Of other saints, there is a *Conversion of Paul*, on a larger scale than the rest of the designs, and a study for a *St. Sebastian* nearly identical with one actually carried out in the Scuola di San Rocco. Then we come to St. Mark, the great patron of the Venetian state, and recognize the first experimental designs for two of the master's existing pictures—one perhaps the most famous of them all: I speak of the *Miracle of St. Mark* coming down from Heaven to liberate a slave from his executioners. Everyone remembers the gorgeous colour and noble animation of the finished picture in the Academy at Venice, the mighty swoop of the foreshortened saint, the dramatic gestures of dismay with which the torturers hold up their shattered instruments to the presiding magistrate. In the finished work the design is broader than it is tall; seven trial designs among these drawings show it to have been first conceived as much taller than broad. The essential features and motives of the ultimate composition are already there, but the saint and the prisoner are both foreshortened towards us instead of away from us; the saint hovers in a far less impressive movement than that ultimately found for him, and his lion (afterwards got rid of) floats somewhat comically in the air beside him. How many more trial designs, now lost, must the artist, one would think, have made before coming within sight of the composition as actually carried

¹ One of these was to be reproduced as the chief illustration to this paper, but unluckily cannot be ready until February.

Tintoretto at the British Museum

out? For another existing picture of a miracle of St. Mark, namely for the *Rescue of a Saracen from Shipwreck*, now in the Royal Palace at Venice, are the two tall upright designs here (Pl. I, figs. 1 and 2) reproduced side by side. These reproductions give a good idea of the general character of the drawings in the collection, their unfailing power and energy, their actions full at once of purpose and of rhythm. In the picture as carried out the proportions are somewhat widened, and the main action pushed a little aside to make room for an effective background of storm and lightning. St. Mark reappears again in two designs (besides one bad copy) for a composition of the Saint, with other Saints standing by, seated in the act of inspiration writing his Gospel. Ridolfi mentions a picture of this subject as having been in his day in a private collection in Venice.

Contrasted with the vehement actions and daring gestures which prevail in most of these drawings, as they do in most of the artist's paintings, is the masterly arrangement and presentment of the quiet scene reproduced in our next illustration (Pl. II). A pope, seated within a stately hall and surrounded by cardinals and councillors, bestows a scapula or other garment upon a personage kneeling before him. The subject may perhaps be the investiture of St. Dominic with the habit of his order: but the treatment, as in all these drawings, is of too bold a breadth and generality to admit details that might identify the subject with certainty. The reproduction gives a right idea of the masterly quality of spacing and composition in this design, but cannot of course convey the richness of its subdued suggestions of colour.

The remaining two illustrations (Plates III and IV) are again full of bustle and movement. They

come from a cycle of drawings illustrating the tribulations of St. Antony, which occupy a great, even a disproportionate, place in the collection. The temptation or probation of the saint is shown in two forms. There are twenty alternative designs for the scene where demons in the guise of fair women surround and lure him with the pleasures of the flesh and with gifts symbolic of power and riches and luxury. In thirteen other drawings the demons are shown persecuting and seeking to terrify him in the guise of monstrous beasts and dire hobgoblins, sometimes adding the menace of gun and pistol to that of their own nightmare aspect. The theme is one more customary and congenial to Northern than to Italian art, but in some of these inventions Tintoretto compasses a real degree of imaginative horror or bestial fierceness. Pl. III reproduces the roughest, most unfinished, most rudimentary, and at the same time perhaps the most thrilling and vivid in imaginative suggestion and effect, among the scenes of fleshly temptation; the other drawings of the same theme are all much farther carried, and show an almost miraculous resource in combining and recombining the various elements of a single composition. Pl. IV, with its raging hungry lioness, its horrid beast with a death's head set on a neck like a giraffe's, and its still more horrid colossal face of peering cruelty and sensuality (curiously resembling the *Stryge* of Notre Dame), illustrates about the best that Tintoretto could do in the way of nightmare terrors. A finer composition than any of these is the concluding one, in which the saint rises victorious, while fair temptresses and monstrous beasts together flee huddling from before him and from before a sunburst that breaks from the sky overhead.

AN UNRECOGNIZED PORTRAIT BY JACOPO BELLINI

BY CLAUDE PHILLIPS



LIKE not a few of the foremost painters of the Mid-Quattrocento period, Jacopo Bellini has been signally unfortunate in the disappearance of all the chief works upon which his reputation was built. A similar fate, as we know, befell his great contemporary, Pisanello, of whose chief frescoes, those in the Sala del Gran Consiglio of Venice, at Pavia, Ferrara, Mantua, and in St. John Lateran, at Rome, not a trace remains to justify the proud title of 'Pisanus Pictor' self-conferred on the medals. If we would judge him as a fresco painter we must perforce content ourselves with the well-known fragments in the Veronese churches of S. Anastasia and S. Fermo Maggiore, in which,

with all his quiet intensity of expression, he certainly does not reveal himself a master of monumental decoration. Jacopo Bellini was the pupil and assistant of Gentile da Fabriano during the years when the latter, at the height of his powers, lived and worked in Florence; and the ripened art of the great Umbrian, as best shown in the famous *Adoration of the Magi* of 1423 (now in the Accademia delle Belle Arti of Florence), exercised a profound and enduring influence on Jacopo's style during the earlier years of his practice, and more or less throughout his career. Indeed, I think that even now the fascination on contemporary painters of Gentile da Fabriano's art—Umbrian in essence, but with a strong admixture of Sienese and a much smaller of Florentine elements—has not been sufficiently recognized

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Pisanello, whatever he may have derived from other sources, never wholly shook it off; Jacopo Bellini's earlier works are impregnated with it; and among the Venetians of different artistic origin Antonio Vivarini and Michele Giambono equally bear witness to his suave domination. Verona, in the Cappella S. Niccolò of the Duomo,¹ preserved intact down to the middle of the eighteenth century a vast *Crucifixion with numerous figures*, bearing a long inscription in barbaric Latin, in which Jacopo did homage to his teacher, Gentile. Five years later he is to be found at the court of Ferrara, and there we hear of him as engaged in a friendly competition with Pisanello which has a direct bearing on the subject of this article. The latter having for six months been occupied with a profile portrait of the art-loving young Marquis, Lionello d'Este, suddenly (according to the sonnet of the poet Ulisse Aleotti) there appears upon the scene Jacopo Bellini, who, executing a similar portrait of Lionello, according to the verdict of his father, Niccolò d'Este, achieves a decisive victory over the renowned Veronese master. Pisano's portrait is fortunately still preserved to us. It is in the Morelli collection at the Accademia Carrara of Bergamo, and, contemplating it, we are left wondering whether Jacopo Bellini's counterfeit of the prince really did surpass it in incisiveness and intensity of characterization. Later on (in 1453) we find Jacopo receiving a commission from the Scuola della Carità for a processional banner of vast dimensions. About 1460 he was occupied with works of importance at Padua, and it is there, and about that time, that the marriage of his daughter Nicolosia with the young Mantegna took place, through which was constituted an alliance both marital and artistic between the Bellini and Squarcione groups. Four of the greatest painters of the Quattrocento—Jacopo, Gentile, and Giovanni Bellini on the one hand, and Andrea Mantegna on the other—came thus into the closest connexion with each other—young Gentile and Giovanni deriving artistic nourishment and inspiration from their father, but also from their contemporary Mantegna, a mighty figure in art from the very beginning. The history of art can afford no second instance of such a conjunction of stars of intensest and purest radiance circling round an orb of mild, yet strong and steady effulgence, and as they moved both giving and taking light.

It is—as Herr Gronau recalls—in the last ten years of Jacopo's life that he received and carried out his most important commissions in his native city of Venice. By 1465 he had finished for the Scuola di S. Giovanni Evangelista a great

¹ For many interesting particulars as to the life and works of Jacopo Bellini see Herr Georg Gronau's admirable monograph, 'Die Künstlerfamilie Bellini,' 1909, No. 96 of the 'Künstler-Monographien' in the Knackfuss series (Bielefeld and Leipzig).

cycle illustrating in eighteen paintings (besides a Pietà) the life of the Virgin and that of Christ. Subsequently he was charged with commissions of still greater importance for the Scuola di S. Marco, adjoining the great Gothic church of SS. Giovanni e Paolo. Here he carried out (among other things) on the chief wall-space a *Crucifixion with numerous figures*, and on a side wall a *Representation of Jerusalem with Christ and the Thieves* (no doubt a *Calvary*). Fire annihilated as early as 1485 the entire pictorial decoration of the Scuola di San Marco; and of the works previously carried out in the Scuola di S. Giovanni Evangelista not a trace remains behind.

Jacopo is mentioned for the last time in August, 1470, at which date he must have been something like seventy. It is on record that in November, 1471, his wife Anna was a widow. Thus have been swept away all material traces of the elaborate productions which were the main occupation of an extended career. We must have deemed the Fates implacable indeed, were it not that this survival of the two great Sketch Books, the one in the British Museum the other in the Louvre, enables us, not indeed to form a judgment as to the full power of Jacopo in monumental decoration, but, as it were, to dive into his inner consciousness, to come near to the well-springs of his genius, and look on as his inspiration takes form in a thousand different ways. It may be said without exaggeration that these Sketch Books reveal the peculiar qualities of Jacopo's genius, his aspirations, and whole artistic idiosyncrasy, as that of no other painter of the Quattrocento, save, perhaps, Leonardo da Vinci, is revealed to us. This is not the moment to go into the precise history of the two priceless records of our master's powers of invention and untiring industry, both volumes being, as may be assumed, well known to all students. The Sketch Book of the British Museum is authenticated by an unbroken tradition descending from Jacopo's widow, Anna, and then on again through the elder son, Gentile Bellini, to the day when the album found a permanent resting-place in the unrivalled collection of the Print Room. It is, as may legitimately be inferred, the earlier in point of date, as it is the earlier in point of style. The great Sketch Book of the Louvre, which in the year 1884 was (quite unexpectedly) discovered at a château in Guyenne, and was first recognized as Jacopo's by the late M. Courajod, is the more important, the more elaborate, the more definitive of the two; and it is on its long series of designs that we must in the main base any attempted reconstruction of Jacopo's art in its maturity. Both Sketch Books have recently been reproduced and critically analyzed by Comm. Corrado Ricci.²

More recently still, M. Victor Goloubew has in

² Published by Alinari, of Florence.

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a superb volume reproduced with singular exactness and perfection the Louvre Sketch Book.³

The reproduction of the Sketch Books is already rendering much easier the task of students of Venetian Quattrocento art. A new stimulus has already been given, a new departure rendered possible; it is now so much easier to define Jacopo's place among the protagonists of the fifteenth century in its middle time, to show how by his art the two greater sons of a great father were influenced, but above all the elder—the solemn, self-contained Gentile Bellini. And it will be the easier, moreover, to estimate such few paintings as remain to us from the brush of our master, and to increase the meagre list by the addition of others, judged after mature consideration to be analogous in conception and identical in style.

Thus will Jacopo Bellini, who for the last quarter of a century has been revealed to students as a draughtsman, be brought nearer to them still—investigation at leisure taking the place of examination under difficulties. But of Jacopo the painter (as distinguished from the draughtsman and the designer of paintings) we have hitherto been able to gather but little, our practical knowledge being based on two or three well-authenticated productions of his brush hardly sufficient in themselves to afford adequate guidance. Within the last few years, however, our store has been slightly yet materially increased. Though we may never now hope to realize, except in so far as we may divine it from his conceptions in their primitive shape, the full power and scope of Jacopo—the inventor of Venetian narrative art and precursor of Gentile Bellini, Bastiani, Carpaccio and Mansueti—we know him already as a painter singularly calm and lofty of *Madonnas* queen-like and mystic of aspect, and I hope that, as a result of the identification which I now propose, we may come to understand something of his manner, too, in the painting of portraits, a branch of his practice in which, as I have above pointed out, he is said to have achieved one of his most signal artistic victories.

The only fragment remaining to indicate what Jacopo's monumental art may have been is the large *Crucified Christ* painted in tempera on canvas, and signed 'Opus Jacobi Bellini.' This was once in the Archiepiscopal Palace at Verona, and is now in the Municipal Gallery there. A something rude, weird, and terrible in the solitary figure, which makes a deep impression on the spectator as he gazes upon this much injured painting, is to be attributed in a great measure to the altered condition in which it now faces him, after suffering deplorable injury and restoration still more deplorable. Of

³ Published by MM. G. van Oest and Co., of Brussels. This precious book is intended to take its place as No. 2 of a comprehensive work on Jacopo Bellini, No. 1 (not yet issued) being the Sketch Book of the British Museum, and No. 3 being reserved for an account of Jacopo's life and a *catalogue raisonné* of his life-work.

the *Madonnas* the best known and on the whole the finest, although it is the earliest in point of style, is that in the Accademia of Venice, in which the Virgin stands forth both queen and mother, with a choir of cherubim filling the starry background upon which her form is relieved. Still more lofty does she appear in the *Virgin and Child* of the Tadini Gallery at Lovere on the Lake of Iseo, and in the very similar picture which was obtained a few years ago by Comm. Corrado Ricci for the Uffizi—both of these *Madonnas*, but especially the latter, being based upon Jacopo's magnificent drawing in the Louvre Sketch Book.⁴

In paintings and drawing alike the Virgin, though she is cast down by sorrow and foreboding, appears majestic still, the robed and crowned Queen of Heaven; even as she does in the much earlier Venetian art of Lorenzo Veneziano and his contemporaries; only that in the conceptions of the latter she is a figure full of graciousness, dignity, and an amiable condescension unclouded as yet by sorrow. There is a measure of the same hieratic majesty in the *Madonna and Child* once in the collection of Dr. J. P. Richter in London and now in that of Conte Guido Cagnola, of Milan, the enlightened connoisseur and patron of art, to whom Italy owes so much. Here the Virgin, magnificently robed like the infant Christ, but not crowned, is enthroned in a rich Gothic niche, after a fashion which as a rule we associate rather with the school of the Vivarini than with that of the Bellini. Gentile Bellini will revive his father's conceptions at least once—in the *Virgin and Child Enthroned*, which was once in the collection of Sir Charles Eastlake, and is now in that of the late Dr. Ludwig Mond. In the works of the elder son, as in those of the father, there is that aloofness, that withdrawal from immediate contact with the spectator, that air of hushed quietude and mystery which we shall not find in the same degree in the great *Madonnas* of Giovanni Bellini—not even in the central figures of such stately altarpieces as those of the Accademia, the Frari, and S. Pietro di Murano; not even in the most elaborate of all these, the now annihilated altarpiece of SS. Giovanni e Paolo. True, Giovanni Bellini's *Madonnas* have a majesty of their own; especially those earlier ones, in which burns still, with his own humanity, something of the unquenchable ardour of Donatello and the world-woe of Mantegna. Yet that is the majesty not of domination but of lowliness, the majesty of motherhood sublime in tenderness and self-effacement. Closely akin to the *Virgin and Child*, of which Count Cagnola is the fortunate owner, is the *Virgin and Child with a Donor* in the Louvre, where it is still officially ascribed to Gentile da Fabriano, though the

⁴ Goloubew, No. LXX.



VIRGIN AND CHILD. BY JACOPO
BELLINI IN THE ACCADEMIA, VENICE



ÉTUDE DE PORTRAIT. BY JACOPO BELLINI
IN THE SKETCH BOOK IN THE LOUVRE

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ascription to Jacopo Bellini (by no means a new one) has many partisans. Dr. Gronau, in the monograph already cited, questions the attribution to Gentile's Venetian pupil, and points out certain differences of form and detail between this *Madonna* and those previously mentioned. Notwithstanding these, it cannot be denied that the Louvre picture, though weaker in some respects and less concentrated in design than the undoubted Jacopos, comes extraordinarily near to them, and if not to his own brush, is attributable to that of some assistant or painter working in his immediate entourage. This peculiar way of holding the infant Christ as, standing erect, He blesses is to be found, with a difference, in two *Adorations of the Kings* in the Louvre Sketch Book. It reappears in the earliest in point of date, and certainly the finest, of Giovanni Bellini's *Madonnas* in the Accademia of Venice.

The interesting *Annunciation* in the church of Sant' Alessandro at Brescia furnishes another pleasing problem to the students of Jacopo's art. It was once, strangely enough, attributed to Fra Angelico, and afterwards, less strangely, to Gentile da Fabriano. Remarkable above all for the richness and profusion of the decorative detail in the robe of the Virgin and the vestment of the Angel, this *Annunciation* presents many points of contact with the art of Jacopo, without absolutely convincing the student that it is beyond question his. Nearest in style and technique to his authenticated works is the head of the Angel, with its massed and curiously curled hair, and its mannered delicacy in the modelling of the features. The type of the hands, too, closely resembles that which we notice in the *Madonnas* of Lovere and the Uffizi. I feel unable to accept Dr. Gronau's tentative ascription to Jacopo Bellini of the splendidly decorative *San Grisogono* in the church of San Trovaso at Venice. This figure of a knight in sable armour, armed cap-à-pie, and mounted upon a prancing white steed, has been ascribed not only to Jacopo Bellini, but to Antonio Vivarini, and also to Michele Giambono. It is conceived more absolutely from the standpoint of pure decoration than anything attributable with certainty to Jacopo. True, the latter, much influenced in his drawing of the horse by the famous gilt-bronze steeds of San Marco, and also by the *Gattamelata* of Donatello at Padua, has imagined some splendid cavaliers of this class, and notably the lofty and self-contained *St. Eustace* of the Louvre Sketch Book; but his intention in all such instances is higher and nobler, and his pre-occupation with the laying out and covering of space less obvious. The Venetian Michele Giambono, like many another North Italian painter of this mid-fifteenth century, was greatly influenced, especially in externals, by Gentile da Fabriano; and to him the picture may very well be left. The Venice Academy and the *Cappella*

della Madonna dei Mascoli at San Marco contain remarkable examples of his powers—the great signed mosaic in the chapel being a monumental decoration of surprising ingenuity. The Municipal Gallery of Verona finds itself somewhat unexpectedly the possessor of a second Jacopo Bellini—a pale, solemn *St. Jerome in the Desert*. This painting has always belonged to the gallery, but has recently issued from the transforming yet reverent hands of Signor Cavenaghi, restored to something of its original aspect, and, one might say, risen from its ashes. It is now seen to be beyond reasonable doubt the work of Jacopo, and, as regards design, closely akin to, if not absolutely in agreement with, several versions of *St. Jerome in the Desert* to be found in the London and Paris Sketch Books respectively. The very distinctive drawing of the rocks and clefts is just such as we find throughout the Sketch Books, the curious imperturbable gravity, the aloofness are Jacopo's own; the drawing of the attendant lion, above all, is almost a signature in itself. This *St. Jerome*, like almost everything else, remains unlabelled in the newly rearranged but still uncatalogued gallery of Verona. It is understood, however, that Comm. Corrado Ricci was the first to propose the attribution to Jacopo of the resuscitated work.

At last, after what may well be deemed an exordium of inordinate length, I come to the painting to introduce which is the main object of these remarks. We have already seen that in one notable instance Jacopo proved himself a master in the art of portraiture—vanquishing in fair fight (if we are to believe the chronicler) Pisanello himself. The 'Anonimo Morelliano' cites two portraits by our master, both of them in profile, both of them lost, or at any rate unrecognized. These are (1) *The Father of Messer Leonico Tomeo, Philosopher*, painted in tempera, and (2) the *Portrait of Gentile da Fabriano*. This last was, according to Crowe and Cavalcaselle, sold by the Gradenigos at Venice as lately as 1815. Vasari expressly states that the first things with which Jacopo won fame were the likenesses of Giorgio Cornaro and Caterina, Queen of Cyprus, though whether these were painted upon two panels or united in one is not quite clear from the text. The assertion that these particular portraits by Jacopo were the *first* things to attract attention to his art in Venice would appear to be among the random, not even *à peu près* statements with which Vasari too often helped out insufficiency of information. We know that Jacopo's elder son Gentile in old age painted the ex-Queen of Cyprus twice: once in 1500, in the well-known *Miracle of the Cross*, now at the Accademia, and again in a formal portrait, which must, judging by the appearance of the Queen, be dated a few years later still. In this precious painting, now in the Gallery of Budapesth, the once beautiful Caterina is presented

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with uncompromising realism as a woman well advanced in years, with lack-lustre eyes and an air of morose detachment from outward things, yet with a mien and bearing still full of dignity. It is just within the limits of possibility that Jacopo may have painted, in her earliest youth, the great lady to whom Venice owed so much; but if he did, it must have been in the very last years and not in the beginning of his career. Caterina was born on St. Catherine's Day in the year 1454, and affianced to Jacques de Lusignan, King of Cyprus, in 1468. We have already seen that Jacopo Bellini died in or before the year 1471. Crowe and Cavalcaselle mention further (on the authority of Ridolfi) portraits of *Jacopo Lusignan, King of Cyprus, and senators* (*sic*); as well as (on the authority of the 'Anonimo') one of Bertoldo d'Este, killed in 1463, while fighting against the Turk. The great *Crucifixion* in the cathedral of Verona, destroyed in 1759, contained, according to Vasari, a portrait of Jacopo by himself.

The *Profile Portrait of a Child* now for the first time brought forward as the work of Jacopo Bellini, is in the rich collection of Monsieur Gustave Dreyfus, at Paris. It belonged at one time to the well-known critic and connoisseur, Otto Mündler. M. Salomon Reinach reproduced it (for the first time so far as I am aware) in his useful publication, '*Tableaux inédits ou peu connus tirés des collections françaises*,' therein ascribing it, oddly enough, to Lorenzo di Credi (!). It appeared again in the account of the Gustave Dreyfus collection, written for the magazine '*Les Arts*.'⁵ In this last it was described by M. Jean Guiffrey, of the Louvre, who approached nearer to the truth (according to my view) when, wisely dismissing the suggestion that the little portrait might be of the Milanese school, he assigned it to Venice. I part company with him, however, when he places it '*parmi ces petits portraits exécutés à la suite d'Antonello de Messine par Alvise Vivarini et quelques élèves de Giovanni Bellini*.' The attribution to Alvise Vivarini affixed to the reproduction, but not formally repeated in the text, is, as M. Gustave Dreyfus informs me, derived from information supplied by Mr. Berenson. But as to this I think there may very possibly be some mistake.

The art of Alvise Vivarini is in portraiture, as I need hardly emphasize, very closely allied to that of Antonello da Messina, and in comparison with his style and methods, those of this wonderfully simple, calm, medal-like profile, appear almost archaic. I cannot but believe that the eminent critic to whom we owe the rehabilitation and the perhaps too enthusiastic appreciation of Alvise, has on this point been misunderstood.

It is on the *Étude de Portrait*,⁶ No. XX in the

Louvre Sketch Book, that I mainly rely in venturing upon the ascription of the profile to Jacopo Bellini. Allowing for the difference of age between the two models—the difference between infancy and manhood—the style of draughtsmanship in the two portraits is of a similarity which approaches identity. Mark and compare the eyes, the lips, the ear, above all the curious and mannered definition of the nostril. Mark, too, the formal, almost schematic, arrangement of the closely curling locks in both instances. This peculiar treatment of hair is, indeed, noticeable throughout the *oeuvre* of Jacopo: in the Infant Christ of all four *Madonnas*; in the Angel of the *Annunciation*; throughout the Sketch Books, and especially in the magnificent *Samson*,⁷ of the Paris volume. In this last, the hair and beard of the lion-hearted Jewish Hercules and the mane of the slain lion receive—not inappropriately—much the same technical treatment. Compare, moreover, the general conception and treatment of childhood with that shown in the figure of the Infant Christ throughout the series of *Madonnas*. Allowing for the necessarily marked difference between the full face and the profile pose, the vision of childhood, bright, unclouded, hopeful, is the same, the technical methods of expression are the same. Especially close is the kinship between the boy of the portrait and the Infant Christ in the *Madonna and Child* of the Accademia. With a little good will one might imagine the model for the little Christ to have been this very same boy, some six or seven years younger. This would open the way for a fascinating hypothesis, which I hardly dare to launch, so wholly may it appear to be mere *Dichtung*, so slenderly supported is it as yet by *Wahrheit*. It is just possible that we may have here one of the sons of Jacopo at the age of eight or nine years, and that the same boy, or his younger brother, may have been the model for the Infant Christ in the *Madonna* pictures. Though it would be delightful to be able to believe this, the point is a minor one, and in no way material to my argument.

Through the courtesy of the distinguished collector who owns it, I have had an opportunity of closely examining the precious little panel which we are considering. The cool tone, the smooth, careful modelling of the pale flesh, the simplicity, the incisiveness of the drawing, the vivacity of the glance that irradiates the immobility of the face—these things are so many points of agreement with the paintings generally accepted as Jacopo's, and especially with the *Madonna* of the Accademia. But, after all, one glance at the *Étude de Portrait*, the series of *Madonnas* and the *Samson* in the Louvre Sketch Book will, I take it, do more to convince the student than many words of persuasion.

⁷ No LXXVII.

⁵ Paris: Manzi, Joyant & Cie.

⁶ Goloubew, No. XX.

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My fervent hope is that the little *Profile of a Boy* having been shown to be the work of Jacopo Bellini, whose fame as a portraitist has survived, although hitherto no extant portrait has been recognized as his, other similar paintings from his brush will, little by little, be recovered and recognized. Jacopo's likeness of the fair Queen of Cyprus, on the threshold of life and in the freshest bloom of youth and beauty, would be profoundly interesting, though it would probably lack that touch of romance with which the great

Venetians of the later time, who probably knew not Caterina in the flesh, embellished her counterfeit presentment. Still more ardent, however, should be our desire to find again the lost profile portrait of Jacopo's master, Gentile da Fabriano, which, as I have already mentioned, disappeared less than a hundred years ago. Seeing how great was the reverence of the Venetian for his teacher, this should be one of Jacopo's masterpieces, and a thing worthy to be compared with the finest of Pisanello's painted profiles.

CÉZANNE—I¹

BY MAURICE DENIS

INTRODUCTORY NOTE

NYONE who has had the opportunity of observing modern French art cannot fail to be struck by the new tendencies that have become manifest in the last few years. A new ambition, a new conception of the purpose and methods of painting, are gradually emerging; a new hope too, and a new courage to attempt in painting that direct expression of imagined states of consciousness which has for long been relegated to music and poetry. This new conception of art, in which the decorative elements preponderate at the expense of the representative, is not the outcome of any conscious archaistic endeavour, such as made, and perhaps inevitably marred, our own pre-Raphaelite movement. It has in it therefore the promise of a larger and a fuller life. It is, I believe, the direct outcome of the Impressionist movement. It was among Impressionists that it took its rise, and yet it implies the direct contrary of the Impressionist conception of art.

It is generally admitted that the great and original genius,—for recent criticism has the courage to acclaim him as such—who really started this movement, the most promising and fruitful of modern times, was Cézanne. Readers of THE BURLINGTON MAGAZINE may therefore be interested to hear what one of the ablest exponents in design of the new idea has to say upon the subject. M. Maurice Denis has kindly consented to allow his masterly and judicious appreciation of Cézanne which appeared in 'L'Occident,' Sept., 1907, to be translated for the benefit of a wider circle of English readers than has been reached by that paper. Feeling, as he did, that he had expressed himself therein once and for all, he preferred this to treating the subject afresh for THE BURLINGTON MAGAZINE.

The original article was unillustrated, but

¹ Translated by Roger E. Fry.

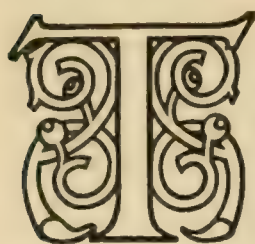
seeing how few opportunities English readers have for the study of Cézanne's works, especially of his figure pieces, it has been thought well to include here some typical examples, excluding the better known landscapes and fruit pieces. It is possible that some who have seen only examples of Cézanne's landscapes may have been misled by the extreme brevity of his synthesis into mistrusting his powers of realizing a complete impression; they will be convinced, I believe, even in the reproduction by Cézanne's amazing portrait of himself, Plate I. Before this supremely synthetic statement of the essentials of character one inevitably turns for comparison to Rembrandt. In Plate II, fig. 2, the *Portrait of a Woman*, we get an interesting light upon the sources of Cézanne's inspiration. One version of the El Greco which inspired this will be familiar to our readers from its appearance at the National Loan Exhibition. M. Maurice Denis discusses at length the position of El Greco in the composition of Cézanne's art. One point of interest, however, seems to have escaped him. Was it not rather El Greco's earliest training in the lingering Byzantine tradition that suggested to him his mode of escape into an art of direct decorative expression? and is not Cézanne after all these centuries the first to take up the hint El Greco threw out? The 'robust art of a Zurbaran and a Velazquez' really passed over this hint. The time had not come to re-establish a system of purely decorative expression; the alternative representational idea of art was not yet worked out, though Velazquez perhaps was destined more than any other to show its ultimate range.

Plate II, fig. 1, *L'enfant au foulard blanc*, is another example of Cézanne's astonishing power of synthetic statement. The remaining illustrations, *The Bathers* and *The Satyrs*, Plate III, figs. 1 and 2, show Cézanne in his more lyrical and romantic mood. He here takes the old traditional material of the nude related to landscape, the material which it might seem that Titian had

Cézanne

exhausted, if Rubens had not found a fresh possibility therein. Rubens at all events seemed to have done all that was conceivable, so that Manet only saw his way to using the theme by a complete change of the emotional pitch. But here Cézanne, keeping quite closely within the limits established by the older masters, gives it an altogether new and effective value. He builds up a more compact unity by his calculated emphasis on rhythmic balance of directions.

ROGER E. FRY.



HERE is something paradoxical in Cézanne's celebrity; and it is scarcely easier to explain than to explain Cézanne himself. The Cézanne question divides inseparably into two camps: those who love painting and those who prefer to painting itself the literary and other interests accessory to it. I know indeed that it is the fashion to like painting. The discussions on this question are no longer serious and impassioned. Too many admirations lend themselves to suspicion. 'Snobbism' and speculation have dragged the public into painters' quarrels, and it takes sides according to fashion or interest. Thus it has come about that a public naturally hostile, but well primed by critics and dealers, has conspired to the apotheosis of a great artist, who remains nevertheless a difficult master even for those who love him best.

I have never heard an admirer of Cézanne give me a clear and precise reason for his admiration; and this is true even among those artists who feel most directly the appeal of Cézanne's art. I have heard the words—quality, flavour, importance, interest, classicism, beauty, style. . . . Now of Delacroix or Monet one could briefly formulate a reasoned appreciation which would be clearly intelligible. But how hard it is to be precise about Cézanne!

The mystery with which the Master of Aix-en-Provence surrounded his life has contributed not a little to the obscurity of the explanations, though his reputation has benefited thereby. He was shy, independent, solitary. Exclusively occupied with his art, he was always restless and usually dissatisfied with himself. He evaded up to his last years the curiosity of the public. Even those who professed his methods remained for the most part ignorant of him. The present writer admits that about 1890, at the period of his first visit to Tanguy's shop, he thought that Cézanne was a myth, perhaps the pseudonym of some artist well known for other efforts, and that he disbelieved in his existence. Since then he has had the honour of seeing him at Aix; and the remarks which he there gathered, collated with those of M. E.

Bernard,² may help to throw some light upon Cézanne's aesthetics.

At the moment of his death, the articles in the press were unanimous upon two points; and, wherever their inspiration was derived from, they may fairly be considered to reflect the average opinion. The obituaries, then, admitted first of all that Cézanne influenced a large section of the younger artists; and secondly that he made an effort towards style. We may gather, then, that Cézanne was a sort of classic, and that the younger generation regards him as a representative of classicism.

Unfortunately it is hard to say without too much obscurity what classicism is.

Suppose that after a long sojourn in the country one enters one of those dreary provincial museums, one of those cemeteries abandoned to decay, where the silence and the musty smell denote the lapse of time; one immediately classifies the works exhibited into two groups: in one group the remains of the old collections of amateurs, and in the other the modern galleries, where the commissions given by the State have piled together the pitiful novelties bought in the annual salons according as studio intrigues or ministerial favour decides. It is in such circumstances that one becomes really and ingenuously sensitive to the contrast between ancient and modern art; and that an old canvas by some Bolognese or from Lebrun's atelier, at once vigorous and synthetic in design, asserts its superiority to the dry analyses and thin coloured photographs of our gold-medallists!

Imagine, quite hypothetically, that a Cézanne is there. So we shall understand him better. First of all, we know we cannot place him in the modern galleries, so completely would he be out of key among the anecdotes and the fatuities. One must of sheer necessity place him among the old masters, to whom he is seen at a glance to be akin by his nobility of style. Gauguin used to say, thinking of Cézanne: 'Nothing is so much like a *croûte* as a real masterpiece.' *Croûte* or masterpiece, one can only understand it in opposition to the mediocrity of modern painting. And already we grasp one of the certain characteristics of the classic, namely, *style*, that is to say synthetic order. In opposition to modern pictures, a Cézanne inspires by itself, by its qualities of unity in composition and colour, in short by its painting. The actualities, the illustrations to popular novels or historical events, with which the walls of our supposed museum are lined, seek to interest us only by means of the subject represented. Others perhaps establish the virtuosity of their authors. Good or bad, Cézanne's canvas is truly a *picture*.

Suppose now that for another experiment, and this time a less chimerical one, we put together three works of the same family, three *natures-mortes*,

² Pub. in 'L'Occident,' Juillet, 1904.



PORTRAIT OF THE ARTIST. BY CÉZANNE
IN THE COLLECTION OF M. PELLERIN



LE JEUNE AU COLLARD BLANC, BY CÉZANNE
IN THE COLLECTION OF M. TABORI



WOMAN WITH A BOA, BY CÉZANNE
IN THE COLLECTION OF M. BERNHEIM JEUNE

one by Manet, one by Gauguin, one by Cézanne. We shall distinguish at once the objectivity of Manet; that he imitates nature 'as seen through his temperament,' that he translates an artistic sensation. Gauguin is more subjective. His is a decorative, even a hieratic interpretation of nature. Before the Cézanne we think only of the picture; neither the object represented nor the artist's personality holds our attention. We cannot decide so quickly whether it is an imitation or an interpretation of nature. We feel that such an art is nearer to Chardin than to Manet and Gauguin. And if at once we say: this is a picture and a classic picture, the word begins to take on a precise meaning, that, namely, of an equilibrium, a reconciliation of the objective and subjective.

In the Berlin Museum, for instance, the effect produced by Cézanne is significant. However much one admires Manet's *La Serre* or Renoir's *Enfants Bérard* or the admirable landscapes of Monet and Sisley, the presence of Cézanne makes one assimilate them (unjustly, it is true, but by the force of contrast) to the generality of modern productions: on the contrary the pictures of Cézanne seem like works of another period, no less refined but more robust than the most vigorous efforts of the Impressionists.

Thus we arrive at our first estimate of Cézanne as reacting against modern painting and against Impressionism.

When he was first feeling his way out of the tradition of Delacroix, Daumier and Courbet, it was already the old masters of the museums that guided his steps. The revolutionaries of his day never came under the attraction of the old masters. He copied them, and one sees with surprise in his father's house at the Jas de Bouffan a large interpretation of a Lancret and a *Christ in Hades* after Navarete. We must, however, distinguish between this first manner, inspired by the Spanish and Bolognese, and his second fresh and delicately accented manner.

In the first period one sees what Courbet, Delacroix, Daumier and Manet became for him, and by what spontaneous power of assimilation he transmuted in the direction of style certain of their classic tendencies. No doubt he does not arrive at such realizations of placid beauty and plenitude as Titian's; but it is through El Greco that he touches Venice. 'You are the first in the decadence of your art,' wrote Beaudelaire to Manet; and such is the debility of modern art that Cézanne seems to bring us health and promise us a renaissance by bringing before us an ideal akin to that of the Venetian decadence.

It is an instructive comparison, and one to which I would call attention, between Cézanne and the neurotic, somewhat deranged Greco, who, by an opposite effort, introduced into the triumphant maturity of Venetian art the system of

discords and expressive deformations which gave its origins to Spanish painting. Out of this feverish decrepitude of a great epoch was born in turn the sane robust method of a Zurbaran and a Velazquez. But whilst El Greco indulged in refinements of naturalism and imagination out of lassitude with the perfection of a Titian, Cézanne transcribed his sensibility in bold and reasoned syntheses out of reaction against expiring naturalism and romanticism.

The same interesting conflict, this combination of style and sensibility, meets us again in Cézanne's second period, only it is the Impressionism of Monet and Pissarro that provides the elements, provokes the reaction to them and causes the transmutation into classicism. With the same vigour with which in his previous period he organised the oppositions of black and white, he now disciplines the contrasts of colour introduced by the study of open air light, and the rainbow iridescences of the new palette. At the same time he substitutes for the summary modelling of his earlier figures the reasoned colour-system found in the figure-pieces and *natures-mortes* of this second period, which one may call his 'brilliant' manner.

Impressionism—and by that I mean much more the general movement, which has changed during the last twenty years the aspect of modern painting, than the special art of a Monet or a Renoir—Impressionism was synthetic in its tendencies, since its aim was to translate a sensation, to realize a mood; but its methods were analytic, since colour for it resulted from an infinity of contrasts. For it was by means of the decomposition of the prism that the Impressionists reconstituted light, divided colour and multiplied reflected lights and gradations; in fact, they substituted for varying greys as many different positive colours. Therein lies the fundamental error of Impressionism. The *Fifre* of Manet in four tones is necessarily more synthetic than the most delicious Renoir, where the play of sunlight and shadow creates the widest range of varied half-tones. Now there is in a fine Cézanne as much simplicity, austerity and grandeur as in Manet, and the gradations retain the freshness and lustre which give their flower-like brilliance to the canvases of Renoir. Some months before his death Cézanne said: 'What I wanted was to make of Impressionism something solid and durable, like the art of the museums.' It was for this reason also that he so much admired the early Pissarros, and still more the early Monets. Monet was, indeed, the only one of his contemporaries for whom he expressed great admiration.

Thus at first guided by his Latin instinct and his natural inclination, and later with full consciousness of his purpose and his own nature, he set to work to create out of Impressionism a certain classic conception.

In constant reaction against the art of his time,

Cézanne

his powerful individuality drew from it none the less the material and pretext for his researches in style; he drew from it the sustaining elements of his work. At a period when the artist's sensibility was considered almost universally to be the sole motive of a work of art, and when improvisation—'the spiritual excitement provoked by exaltation of the senses'—tended to destroy at one blow both the superannuated conventions of the academies and the necessity for method, it happened that the art of Cézanne showed the way to substitute reflexion for empiricism without sacrificing the essential rôle of sensibility. Thus, for instance, instead of the chronometric notation of appearances, he was able to hold the emotion of the moment even while he elaborated almost to excess, in a calculated and intentional effort, his studies after nature. He composed his *natures-mortes*, varying intentionally the lines and the masses, disposing his draperies according to pre-meditated rhythms, avoiding the accidents of chance, seeking for plastic beauty; and all this without losing anything of the essential motive—that initial motive which is realised in its essentials in his sketches and water colours. I allude to the delicate symphony of juxtaposed gradations, which his eye discovered at once, but for which at the same moment his reason spontaneously demanded the logical support of composition, of plan and of architecture.

There was nothing less artificial, let us note, than this effort towards a just combination of style and sensibility. That which others have sought, and sometimes found, in the imitation of the old masters, the discipline that he himself in his earlier works sought from the great artists of his time or of the past, he discovered finally in himself. And this is the essential characteristic of Cézanne. His spiritual conformation, his *genius*, did not allow him to profit directly from the old masters: he finds himself in a situation towards them similar to that which he occupied towards his contemporaries. His originality grows in his contact with those whom he imitates or is impressed by; thence comes his persistent *gaucherie*, his happy *naïveté*, and thence also the incredible clumsiness into which his sincerity forced him. For him it is not a question of imposing style upon a study as, after all, Puvis de Chavannes did. He is so naturally a painter, so spontaneously classic. If I were to venture a comparison with another art, I should say that there is the same relation between Cézanne and Veronese as between Mallarmé of the 'Herodiade' and Racine of the 'Berenice.' With the same elements—new or at all events refreshed, without anything borrowed from the past, except the necessary forms (on the one hand the mould of the Alexandrine and of tragedy, on the other the traditional conception of the composed picture)—they find, both poet and

painter, the language of the Masters. Both observed the same scrupulous conformity to the necessities of their art; both refused to overstep its limits. Just as the writer determined to owe the whole expression of his poem to what is, except for idea and subject, the pure domain of literature—sonority of words, rhythm of phrase, elasticity of syntax—the painter has been a painter before everything. Painting oscillates perpetually between invention and imitation: sometimes it copies and sometimes it imagines. These are its variations. But whether it reproduces objective nature or translates more specifically the artist's emotion, it is bound to be an art of concrete beauty, and our senses must discover in the work of art itself—abstraction made of the subject represented—an immediate satisfaction, a pure aesthetic pleasure. The painting of Cézanne is literally the essential art, the definition of which is so refractory to criticism, the realization of which seems impossible. It imitates objects without any exactitude and without any accessory interest of sentiment or thought. When he imagines a sketch, he assembles colours and forms without any literary preoccupation; his aim is nearer to that of a Persian carpet weaver than of a Delacroix, transforming into coloured harmony, but with dramatic or lyric intention, a scene of the Bible or of Shakespeare. A negative effort, if you will, but one which declares an unheard of instinct for painting.

He is the man who paints. Renoir said to me one day: 'How on earth does he do it? He cannot put two touches of colour on to a canvas without its being already an achievement.'

It is of little moment what the pretext is for this sampling of colour: nudes improbably grouped in a non-existent landscape, apples in a plate placed awry upon some commonplace material—there is always a beautiful line, a beautiful balance, a sumptuous sequence of resounding harmonies. The gift of freshness, the spontaneity and novelty of his discoveries, add still more to the interest of his slightest sketches.

'He is' said Sérusier, 'the pure painter. His style is a pure style; his poetry is a painter's poetry. The purpose, even the concept of the object represented, disappears before the charm of his coloured forms. Of an apple by some commonplace painter one says: I should like to eat it. Of an apple by Cézanne one says: How beautiful! One would not peel it; one would like to copy it. It is in that that the spiritual power of Cézanne consists. I purposely do not say idealism, because the ideal apple would be the one that stimulated most the mucous membrane, and Cézanne's apple speaks to the spirit by means of the eyes.'

'One thing must be noted,' Sérusier continues: 'that is the absence of subject. In his first manner the subject was sometimes childish: after his



THE BATHERS. BY CÉZANNE
IN THE COLLECTION OF M. BERNHEIM JEUNE.



THE SATYRS. BY CÉZANNE
IN THE COLLECTION OF M. BERNHEIM JEUNE.



1. JAR OF WHITISH PORCELAINOUS WARE WITH CRACKLED RICE-COLOURED GLAZE. PROBABLY CHI-CHI WARE OF SUNG DYNASTY. H. 6 IN. IN THE BUSHELL COLLECTION, BRITISH MUSEUM



2. VASE OF GREYISH BLUE STONE-WARE WITH LOTUS SCROLL IN LOW RELIEF: OPAQUE GLAZE OF CREAMY WHITE FRINGED WITH LAVENDER, BROKEN HERE AND THERE WITH RED PATCHES: IRIDESCENT IN PLACES AND COVERED WITH SMALL CRACKLE. CANTON WARE OF THE SUNG DYNASTY. H. 12 IN. IN THE SALTING COLLECTION, VICTORIA AND ALBERT MUSEUM



3. PITCHER WITH PALE BLUE BODY AND PLONY SCROLL IN RELIEF: PAINTED GLAZE OF CREAMY WHITE WITH PINKISH TINGES. CANTON WARE OF THE SUNG DYNASTY. SHAPE DERIVED FROM A BRONZE MODEL. H. 11 1/2 IN. IN THE BRITISH MUSEUM



4. BOWL OF CHIEN-YAO OF THE SUNG DYNASTY. DIAM. 4 1/2 IN. IN THE BRITISH MUSEUM

evolution the subject disappears, there is only the *motive*.' (It is the word that Cézanne was in the habit of using.)

That is surely an important lesson. Have we not confused all the methods of art—mixed together music, literature, painting? In this, too, Cézanne is in reaction. He is a simple artisan, a primitive who returns to the sources of his art, respects its first postulates and necessities, limits himself by its essential elements, by what consti-

tutes exclusively the art of painting. He determines to ignore everything else, both equivocal refinements and deceptive methods. In front of the *motive* he rejects everything that might distract him from painting, might compromise his *petite sensation* as he used to say, making use of the phraseology of the aesthetic philosophy of his youth: he avoids at once deceptive representation and literature.

(To be continued.)

WARES OF THE SUNG AND YUAN DYNASTIES—VI¹

BY R. L. HOBSON

TH only remains to speak of a few minor factories. One of the most important of these existed in Sung times at Yung-ho-chên, in the district of Chi-chou, the modern Lu-ling-hsien in the province of Kiang-si. It is recorded² that wares of the Ting type with white and purple glazes were made here, and that there were no less than five potteries at work, the most successful of which was conducted by a family of the name of Shu. Painted decoration, which was most unusual at this early period, was employed here, as at Tz'ü-chou; and one of the most skilful artists was a lady member of the Shu family named Shu Chiao. In another passage of the T'ao-lu³ this place is mentioned as the home of the crackled vases during the Southern Sung period (1127-1279 A.D.); and the method of producing the crackled effect is described in some detail. It appears that a steatitic earth was mixed with glaze which by making the shrinkage different from that of the body caused the glaze to crack all over in the firing. Before the ware was quite cold and contraction complete the surface was rubbed with ink or ocre which sank into the crackle; and when the cooling process was ended and the cracks had firmly closed, the surface appeared veined with a perfect network of black or red lines apparently beneath the glaze. It is not to be supposed however that the Chi-chou potters had any monopoly of the crackling processes. Crackle has been observed again and again on the other Sung wares, though no doubt in many cases the effect was quite unforeseen. In some instances, indeed, it has only developed after years of usage, and the stain that has emphasized these belated crackles is due entirely to the absorption of greasy matter. The crackled ware of Chi-chou strongly resembled two varieties of Koyao, the rice-white and the pale ch'ing-coloured (blue or

green), but it lacked the characteristic 'brown mouth and iron foot' of the latter owing to an inherent difference in the clay. From the romantic story that when the minister Wên T'ien-hsiang was passing by the porcelain in the kilns was turned into jade,⁴ causing the potters to flee in terror to Ching-tê-chên, we gather that the industry died down at Chi-chou about 1260, and that the workers sought employment in what was rapidly becoming the great pottery centre of China. It is probable that some of the buff, stone-coloured and grey crackles,⁵ usually classed as Ko-yao, should be credited to the Chi-chou factories, and I venture to suggest fig. 1 as an example.

Another minor factory producing rice-coloured and pale ch'ing wares at the same time was situated in the market of Hsiang-hu, about eight miles east of Ching-tê-chên.⁶ We learn from the T'ao-lu that the foundations of this pottery were still visible in the early part of the nineteenth century though the buildings have been in ruins since the beginning of the Ming Dynasty (1368).

In the province of Kuang-tung the pottery districts near Amoy and at Yang-chiang produced two classes of ware in Sung times, one of the Ting and the other of the Chün type. The former is placed by Chinese amateurs, according to Brinkley, in the Tu-ting or inferior category of Ting wares. 'The characteristic type' he affirms, 'is a large vase or ewer, decorated with a scroll of lotus or

⁴ Brinkley sees in this story the origin of the flambé or transmutation glazes; but the variegated Chün-chou wares must have been well known long before this.

⁵ The T'ao-lu adds that some of the Chi-chou vases had blue decoration on an uncrackled ground covered with a crackled glaze. If this is so, they were the originals of the well-known type of ware with a buff or grey crackled ground and blue painting on applied patches of white slip.

⁶ See Bushell, O.C.A., p. 373, in the list of porcelains made at the imperial factories about 1730: 'Reproductions of rice-coloured (mi-sê) glaze of the Sung dynasty. This has been taken from fragments of broken pottery discovered in the ruins of an ancient manufactory of the Sung dynasty at a place called Hsiang-hu.' And Julien, p. 84, quoting the T'ao-t'ing-shih-ssü, states that the imperial factories in the eighteenth century 'had succeeded in obtaining the true colour of the porcelains formerly made in ancient times at Hsiang-hu.'

⁷ Capt. F. Brinkley, Oriental Series, Vol. ix, p. 261.

¹ For the previous articles see Vol. xv, pp. 18, 82, 160, 207; Vol. xvi, p. 74 (April, May, June, August and November, 1909).

² See Julien, p. 16, and Bushell, 'Oriental Ceramic Art,' p. 162.

Julien, p. 76.

Wares of the Sung and Yuan Dynasties

peony in high relief, and having a paint-like, creamy glaze of varying lustre and uneven thickness, its buff colour often showing tinges of blue.' The ewer shown in fig. 3 answers closely to this description, though the crackled glaze over its hard buff pottery is tinged on the reliefs with pink rather than blue, owing to the buff body showing through the thinner points of the glaze just as it does in a lesser degree on Lambeth delft. The second class is more important and is liable to be mistaken for Chün ware or Yuan-tz'ü. Indeed it resembles these wares in body and has a somewhat similar clair-de-lune glaze with patches of red. The latter is however drier and rather of the paint-like aspect which characterizes the first Kuang-tung type, with a distinct crackle and a tendency to scale off at the edges: it has moreover less depth and more opacity than the glaze of the Yuan-tz'ü. The fine example from the Salting collection illustrated in fig. 2 has a hard grey-buff body and a creamy white glaze faintly tinged with blue and broken by passages of lilac and rusty red splashes: accidental splashes of iridescence contribute to the varied attractions of the glaze, and the lotus design in low relief is of singular beauty. This is undoubtedly an early specimen, though the Yang-chiang wares continued to be made as late as the end of the eighteenth century. The more familiar Canton stoneware with its speckled and variegated glazes, though of considerable age, does not date back to the Sung or Yuan periods.

Another Sung ware of no little repute is the Chien-yao, manufactured first at Chien-an and later at Chien-yang, in the province of Fu-chien where it continued to be made during the Yuan dynasty. It is known to us only in the form of tea-bowls in dark brown pottery, with thick lustrous black glaze streaked and speckled with golden brown, and variously described as 'hare's fur cups' or 'partridge cups.' A typical example is seen in fig. 4. It has a dark reddish brown body of comparatively soft material with a lustrous purplish black glaze run over golden brown. The brown forms a solid metallic band at the mouth, but tails off into streaks and drops on the sides until it finally disappears beneath the thick mass of black. This bowl evidently passed a part of its existence in Japan, where it was repaired with gold and brown lacquers. Indeed, the 'hare's fur cups' were appreciated by the Japanese tea drinkers even more than by the Chinese, and were prized for their special faculty of preserving the warmth of the drink and of showing the smallest trace of the tea dust on their black background. The Japanese call the ware Temmoku, and the Seto potters have flattered it by very precise imitation. Captain Brinkley speaks of the Chien-yao glazes which he had seen in Japan as presenting many varieties of beauty. 'On a ground of mirror black are seen shifting tints of purple and blue:

reflexions of deep green, like the glossy colour of the raven's wing: lines of soft silver, regular as hair. . . .' But genuine examples are excessively rare in Europe. An inferior product of the same district, the Uni-yao, had also a black or dark brown body, but the glaze was dry and lustreless, and apparently sometimes of celadon green colour.

It is unfortunate that the term Chien-yao is also applied to an entirely different ware, made at Tê-hua in another part of the province of Fu-chien. This is the familiar ivory white porcelain, called in France *blanc de Chine*. The confusion caused by this double application of the name has been accentuated by the legendary attribution of three examples of this white porcelain to pre-Ming times. I refer to the so-called 'Crusader' plate in the Dresden collection, the flute of Yoshitsune in Japan, and Marco Polo's bowl in the Grandidier Collection. The first is not Fu-chien porcelain at all, but a Ming plate made at Ching-tê-chên; and to show that the other two legends are equally apocryphal, it is only necessary to state that the Tê-hua factories were not in existence before the Ming dynasty.⁸

The stormy times which ushered in the Yuan dynasty, and the exactions of the Tartar officials under the new régime, proved fatal to many industries which had flourished under the peaceful Sung. Many of the old potteries disappeared at this time; and the Annals of Fou-liang-hsien,⁹ officially published in 1372, give a far from cheerful account of the industry at Ching-tê-chên. Indeed, oppressive taxation seems to have made it actually difficult for the great ceramic metropolis of China to hold its own with the lesser factories of Liu Ch'üan and Nan-fêng, in Kiangsi, and Chien-yang, all of which lay on the route between Ching-tê-chên and the great seaport of Ch'üan-chou. The products of the first two of these dangerous rivals appear to have been of the Tu-ting class, and at Nan-fêng rough painting in blue seems to have been used. This is, I believe, the first record of blue painting on Chinese wares. Another factory which flourished in the neighbourhood of Ching-tê-chên at this time was Hu-t'ien, where a coarse 'black yellow' ware was made; while at Ching-tê-chên itself white and green (ch'ing) wares were the staple manufacture.

We cannot conclude without a reference to the

⁸ See the T'ao-lu as rendered by Julien, p. 29.

⁹ The passage relating to the Yuan period has been translated by Bushell (O.C.A., pp. 178-183), and is full of interesting matter. See also Julien, p. 84.

¹⁰ See Brinkley, *op. cit.*, p. 91: 'The glaze is muddy yellow, not lacking, however, in lustre and uniformity. The surface is generally relieved by deeply incised designs of somewhat archaic character. These are known in Japan as Ningyo-de (figure-subject pattern).'

¹¹ Other wares of the Yuan dynasty discussed in previous articles are Pêng's ware, Shu-fu ware, and Yuan-tz'ü, besides Lung ch'üan celadon and others which survived from Sung times.

Wares of the Sung and Yuan Dynasties

mysterious Pi-sê-yao or 'secret colour ware.' The name, as might be expected, has given rise to all kinds of conjectures, but the most probable is that it was a ware made for the Emperor's own use—a forbidden colour, in fact, like the imperial yellow of later times. From literary sources¹² we learn that the name was applied to the celebrated Yueh-yao of the T'ang dynasty (said to resemble jade or ice), when in 907 A.D. it was commanded for the use of the palace; and again that under the Southern Sung (1127–1279) the factory was transferred to Yu-yao, in the province of Chekiang, but that it ceased to be operative at the beginning of the Ming dynasty. The comparison with jade or ice would lead us to suppose that the Pi-sê-yao was a kind of celadon. M. Grandidier,¹³ however, has established to his own satisfaction that it was a pottery with opaque, shining, monochrome green glaze of the tone of olive green or deep green; but that after the removal to Yu-yao the ware partook of the nature of porcelain. Unfortunately he gives no reasons for his belief, and one is tempted to see in his original Pi-sê-yao no other than the green-glazed pottery of the Han dynasty.

It is unfortunate that our knowledge of the Sung and Yuan wares, though without doubt

much greater than it was a few years ago, is still largely dependent upon literary sources of information. The finer examples, with thin and delicate body, such as Hsiang Yuan-p'ien depicted in his Album, are practically unknown out of China. But that is a poor reason for disbelieving that they ever existed. No one who has read Marco Polo's glowing description of Hang-chou in the fourteenth century, 'the finest city of the world,' with its wealth and splendour, the complex organization of its industries and trade, and above all its peace and cultured leisure, can imagine that its refined and civilized citizens would have been content with coarse, clumsy wares from their potters any more than from their silk weavers, metal workers or lacquerers. Yet it was here that the imperial Kuan-yao was manufactured, at a time when Hang-chou was the capital of the Southern Sung. But the chances of eight or nine centuries will surely explain the extreme rarity of the more fragile kinds of Sung porcelain in a country whose safest treasure-house, the earth, is still unexplored. Till that is systematically opened up, we must console ourselves that some few of the wares of these far-off times were stout and strong, and have survived to give us a glimpse, however imperfect, of those glorious glazes which were the pride of the Sung potter.

¹² See Julien, pp. 6, 9 and 67.

¹³ 'La Céramique Chinoise,' p. 35.

JOHN HOPPNER, R.A.

BY LIONEL CUST, M.V.O., F.S.A.

IT is curious that all writers who have had to deal with the life and work of Hoppner have done so with some sense of embarrassment and in a kind of apologetic tone. Hoppner is indeed difficult to place in the hierarchy of British art. It is as difficult to give him rank with Reynolds, Gainsborough and Romney as it is to deny to him that sense of charm in dealing with female beauty which has brought his paintings so much into fashion during the past decade or so.

It may be that the taint of bastardy, which Hoppner too willingly assumed, coloured not only his life, but his art, giving to this the fatal power of never quite convincing, even when it most exercises its charm. Until the publication, four years ago, of Mr. Skipton's little book on Hoppner, little was known about him. Since then his vogue, stimulated by the trade demands for good pictures of the English school, has tended to increase, until he is now fairly well established in the good graces of amateurs. Mr. Skipton was the first to attempt anything like a detailed catalogue of his paintings, although the compilers of the handsome volume

before us,¹ Messrs. McKay and Roberts, had already commenced their task. The great *catalogue raisonné* here issued can now take its place on the shelf with similar catalogues of the works of Reynolds, Gainsborough, Romney and Lawrence. Hoppner may be said to have come into his own.

There is an obscurity, generally admitted, in the circumstances of Hoppner's birth. On the tombstone of his mother, Mary Hoppner, in the churchyard of Hagley, near Birmingham, she is described as widow of the late John Hoppner, surgeon, and mother to the late John Hoppner, Esq., R.A., Portrait Painter to the Prince of Wales. There seems no valid reason for contesting this statement. Mrs. Hoppner, who survived her son two years, died in 1812, at the age of eighty-three. Hoppner himself was born in 1759, when his mother would have been about thirty years of age. His father is stated to have been a medical attendant on George II, brought over in the service of that King from Germany. It is certain that Hoppner was a chorister in the Chapel Royal under Dr.

¹ 'The Works of John Hoppner,' by William McKay and W. Roberts. Imp. 4to, with sixty large photogravure plates. London: Messrs. P. and D. Colnaghi and Co. and G. C. Bell and Sons, 1909. £5 5s. net.

John Hoppner, R.A.

Ayrton, and such choristers were usually drawn from families in a humble station of life. It is also certain that King George III, finding that the boy Hoppner had a talent for drawing, encouraged him in person and helped him with money, so that he might pursue his studies in art, until Hoppner gained admission to the schools of the Royal Academy in 1775. In return for this favour Hoppner himself did nothing to discourage gossip that he was really the King's son, a matter incapable of proof one way or the other at the present day. If personal appearance can be relied upon, Hoppner was about as unlike the King and his children as any person could be. Hoppner was of a handsome, gentleman-like figure with regular features, vying in looks with his celebrated rival, Sir Thomas Lawrence, whose parentage was of no higher rank than his own, but he showed nothing of a Guelph ancestry in his looks. The whole story might be dismissed, did it not affect the whole current of Hoppner's career.

There is evidence existing that Hoppner in early life was the victim of serious financial trouble, and his friend, William Gifford, alludes to this in his poem, 'The Baviad and Maeviad,' where he extols Hoppner, and ascribes the painter's troubles to the malevolent influence of Benjamin West, then high in favour with George III. Possibly these troubles may have arisen from Hoppner's marriage in 1781, at the age of twenty-two, to Phoebe Wright, daughter of Mrs. Patience Wright, a skilled artist and modeller in wax, then resident in London. Mrs. Wright, who was, or had been, on friendly terms with Benjamin West, was also a friend of Benjamin Franklin, and a reputed, and as it appears an actual, spy in the service of one on whom the King and Queen could hardly look otherwise than as a deadly enemy of England. Be this as it may, it would appear that the royal favour was never actually withdrawn from Hoppner, for in 1785 he was employed at Windsor to paint for the King portraits of the three youngest princesses, including the two well-known portraits of Princess Mary and Princess Sophia, which are among the most charming productions of Hoppner's art, and re-appear as illustrations to the volume before us. The list moreover of Hoppner's exhibited paintings for the first ten years compares favourably with that of any other painter of the date, and denotes a gradual rise in popularity and patronage up to the date of attaining academical honours. There is no evidence that Hoppner enjoyed the friendship or patronage of the Prince of Wales and his brothers before 1791. In 1793 he was appointed Portrait Painter to the Prince of Wales, and in the same year elected an associate of the Royal Academy, the two events being possibly not unconnected with each other. Two years later he was made a full academician.

Hoppner now attained his highest point of

success both in art and in society. He was a favourite at Carlton House, where the Prince of Wales and the Royal Dukes treated him on such familiar terms as to suggest that they at all events did not discredit the gossip about his birth. The atmosphere of Carlton House was not wholesome for mind or body. A man in Hoppner's position would require a robust character and an iron constitution to pass scatheless through such temptations. There is nothing to suggest that Hoppner was other than a good husband and a good father, but his *morale* was clearly unequal to the double strain of daily work and royal conviviality. In 1800 his health began to fail, and continued to do so during the next few years, during which he produced, nevertheless, some of his most important works. In January, 1810, the painter was dead, and the English school lost one of its most notable representatives.

The question may fairly be asked, seeing that Hoppner met with due appreciation during his lifetime, and that this appreciation has been revived to an increasing extent during the last ten or twenty years, why should there be any reluctance to classify him among the great painters of the English school? The answer is that, in spite of Hoppner's undoubted gifts and natural accomplishments, he lacked that touch of genius which made Reynolds and Gainsborough supreme, which inspired Romney even in his most fatuous moments, and gleams through the most flashy and vulgar conceptions in which Lawrence had a hand. Throughout his career Hoppner was never quite sincere in his art. In early life he sought to rival and outvie Sir Joshua Reynolds and meet him on his own ground. Defeated in this, he had hardly had time to secure for himself a vantage ground for the development of his own original talents before a new and younger rival crossed his path in the shape of Sir Thomas Lawrence. From that time there was a jealous struggle for artistic supremacy between Hoppner and Lawrence. In such a rivalry there is only one who can succeed, and that was Lawrence. Hoppner, burdened with a wife and a family to support, impulsive and outspoken, a man of deep feeling and sensitive nature, suffered undoubtedly from the strain of this rivalry. There was something akin to a B. R. Haydon in Hoppner's life, although the latter cannot be said to have been a failure, even if he fell short of his own ambitions.

The great catalogue before us, with its beautiful plates, gives the first connected idea of the general style and artistic value of Hoppner's painting. In his portraits of men Hoppner frequently attained success, aiming at the real rather than the ideal, and as the real is too frequently commonplace, Hoppner does not as a matter of course outshine his contemporaries, such as Sir William Beechey, or Sir Martin Archer Shee. In his female portraits

the same inability to idealize his sitters deprives many of his portraits of the charm which ought to be forthcoming. Here Hoppner was handicapped by the fashions of dress and *coiffure* during the early days of the Regency. It was the fashion for ladies in certain aristocratic circles to cultivate physical charms of a sumptuous and generous nature, like the Venetian beauties of old days. Hoppner's ladies often display buxom contours and swelling curves, which would be the despair of a modern *modiste* or *couturière*. Possibly this may be due to the German origin of the painter, who sometimes shows more kinship to the Tischbeins, Schröders, and other portrait painters of the German school, than to Gainsborough, or Romney, or even Beechey. These massive forms are not always undignified. At the recent exhibition in Paris of the 'Cent Portraits de Femmes,' Hoppner was better represented perhaps than any of his rivals and contemporaries. One of the most conspicuous and successful portraits there was the full-length portrait of *Mrs. Whitbread*, which, through simple dignity, depending on neither colour nor ornament, seemed to preside over the room in which the English portraits were exhibited.

As Hoppner was not infrequently commonplace, a good deal of inferior work has been attributed to him and foisted on to his name. The present catalogue will do much to dispel these false attributions. The compilers have found it a difficult task to collect from the many private collections of England details concerning portraits by Hoppner or attributed to him. Sale catalogues

are but treacherous guides, newspaper comments are useful, but few in number. It would be ungracious therefore to search for mistakes of date, fact, or name, misprints and other minor details of inaccuracy in a work involving as much labour as that now before us. Only those who have attempted to make such a catalogue can be judges of these difficulties. Possibly some day Messrs. McKay and Roberts will issue a revised catalogue of paintings by Hoppner in a cheaper and more accessible form.

Turning to the plates which illustrate the volume, some of them of great beauty, the reader would imagine that Hoppner was chiefly a painter of women and children. As a matter of fact his portraits of men often show his great talents at their best. The two specimens of male portraiture selected, the full-length portraits of Burke and Nelson, are far from being his happiest conceptions. Hoppner had not in truth intellect enough for a great composition. His ladies have beautiful heads, but heavy and clumsy bodies. The pretty plate in colours of the *Countess Waldegrave*, which forms the frontispiece, shows just what his brush could do; it is charming without being convincing. Some of the full-length and more ambitious portraits of ladies, such as the *Lady Charlotte Campbell*, are almost repulsive in their lack of grace. With children Hoppner was nearly always successful. He enriched the world with a number of attractive paintings, keeping a high level throughout life, but without ever attaining to that mastership in art which was the privilege of his more fortunate rivals.

FRENCH PORTRAIT DRAWINGS IN THE COLLECTION OF THE LATE MR. GEORGE SALTING

BY LOUIS DIMIER

FEW persons hitherto, in France as well as in England, had heard of the French drawings belonging to Mr. Salting. I was the first who gave an account of them for the French public, in the 'Chronique des Arts,' 30th May, 1903. Owing to the great kindness of the owner, I had many opportunities of seeing and studying them, both in respect of the persons represented and of the presumed authors.

The publisher Levy, well-known in Paris for his art publications, has just issued the whole with a short introduction and critical remarks by M. Moreau-Nélaton.¹ M. Moreau-Nélaton had previously published a similar edition of the celebrated drawings at Chantilly, formerly at Castle Howard.

¹ E. Moreau-Nélaton, 'Crayons français de la collection de M. Salting,' Librairie centrale des Beaux-Arts.

He is a painter of great talent, and his professional studies enable him to explain the details of certain things which appear in the pieces, showing the use painters of the time made of them. Holes made by the nails to which drawings were hung as the artist was copying them in oil, blots of oil colour still visible on the paper, &c., have been pointed at by him in the Chantilly collections.

It is remarkable that the Salting drawings afford few opportunities for observations of that kind. Only three or four among them show such blots of colour, and not even those after which we know pictures to have been executed. But many other parts of M. Moreau-Nélaton's comment are worth scrupulous attention.

All these drawings bear old inscriptions, which, though not actually contemporary with the work, nevertheless must be considered as of great authority. But as the name given sometimes

French Portrait Drawings

belongs to more than one person in the same family, these tokens want interpretation.

I owe it to the truth to say here that some results of my study had been written down at the bottom of the drawings, and that in many parts of his work M. Moreau-Nélaton may have taken hints from them. However that may be, the names he gives to the persons are generally correct, except in two points where he has failed.

The first is the portrait of Captain Tavannes, called as follows in the inscription: '*L'oncle du Sieur de Tavannes.*' It is a matter of fact that this denomination was exclusively applied to Marshal Tavannes's uncle, from whom, though his mother's brother, he had inherited his name. The first Tavannes had come from Germany into the service of Francis I. At the time of this King he was commonly named Captain Tavannes. Under the following reigns, as his memory was growing faint, it was natural that the foreigner, the recollection of him linked to French nobility by the name he had left to the celebrated marshal, should be called the latter's uncle.

Against this, M. Moreau-Nélaton objects that '*le Sieur de Tavannes*' cannot be understood of the marshal, to whom certainly the inscription would have given his title. He concludes that '*le Sieur Tavannes*' means the marshal's son, whose uncle was Guillaume de Saulx, elder brother of the marshal. In accordance with this conclusion, he supposes the drawing to be of 1549; but the fashion of the dress makes that quite impossible. Certainly the drawing is about 1529, and at this time can only represent the above-mentioned Captain Tavannes. The reason why the title of marshal is omitted in the mention of his nephew is, I think, quite easy to find. The inscription, no doubt, was added before 1570, when this title was given him.

Another mistake concerns the so-called *Altesse de Lorraine*, which the author understands of Christina of Denmark, wife to Francis I, Duke of Lorraine. But '*altesse*' is a wrong reading; the inscription certainly gives '*abbesse.*' Besides that nobody ever used in that time, any more than now, the word '*altesse*' in the way here supposed. *Abbesse de Lorraine*, on the contrary, was the usual way of designating Francis Duke of Guise's sister, Renée, who was abbess of St. Peter's at Reims.

Perhaps it will appear worth adding that those drawings were employed, the one for an oil painting, the copy of which is in the Kestner Museum at Hanover, under the false name of Philip the Magnanimous; the other for a small miniature to be seen at Florence in the Palazzo Pitti.

M. Moreau-Nélaton has made little attempt to class the drawings after the style, and to attribute them to any artist. Still, I do not think it impossible to go forward in that direction.

Two pieces are no doubt by the presumed Jean Clouet, the author of most of the Chantilly drawings—viz., *Captain Tavannes* and *Galiot de Genouillac*. Six are certainly by Jean Clouet's son François: that is *Madame de Thoury*; *Margaret*, King Henry II's sister and Duchess of Savoy (a replica in the British Museum); *Montpesat*, son of the marshal (a very admirable work), *The Ringrave*, *Madame de Piennes*, *King Henry II*. One is by Pierre Dumouëtier, the uncle; it seems to represent (according to a note of mine adopted by M. Moreau-Nélaton) *Margaret of Lorraine*, Duchess of Joyeuse, sister of Queen Louise.

The greater part of the rest are by an unknown artist, whose hand may be recognized in some pieces at Chantilly, among which are *Monsieur de Martignes* and *Sebastian of Luxemburgh*. Our author supposes that one of these drawings, *Monsieur de Vieilleville*, might be by François Clouet, because it bears a similar date to the portrait of Charles IX, by this artist, at St. Petersburg. But it is evident that this can be no proof.

From the point of view of iconography, some of the Salting drawings are of the greatest interest; for instance, *King Henry II* and *Catherine de' Medici*. The first is the youngest existing portrait of this personage as a king. It must be carefully distinguished from the one in the National Library at Paris, and from another in the British Museum. The latest bears in oil painting the date of 1559; the middle one should be placed about 1553; the Salting one at least in 1550. The 1553 portrait is copied in oil in the equestrian picture sold a year or two ago by Mr. Lawrie. The drawing here at hand was used for no painted portrait that I know.

The least accurate part of M. Moreau-Nélaton's work is the chronology of the drawings. Generally the fashion of the dress allows an exact determination, especially in the second part of the century, when many dated portraits exist.

For instance, the *Duke of Nemours* is certainly not earlier than 1568; the author says 1560. *Monsieur de Canaples* is said to be 1550; it ought to be thrown back to 1540. *Madame de Thoury* is of the same time; M. Moreau-Nélaton says 1565, etc. This last is thus wrongly dated, because he thinks it demands a date at which Thoury had become, by a second marriage, the real name of that lady. Nothing is more to be avoided than such interpretation, people having never minded calling the portrait of someone, at any age of his life, by the name he was actually bearing. Accurate observation of chronological designation is something absolutely modern.

The preface of the work would require a long discussion. The author thinks a proof is afforded by the inscriptions borne by the drawings that they all belonged to Catherine de' Medici, as well as those at Chantilly annotated by the same hands.

French Portrait Drawings

Some at Chantilly really bear the handwriting of Catherine. M. Moreau-Nélaton, who made this pretty discovery, states further that such handwritings as exist in the Salting crayons are those of the Queen's secretaries. Of this second conclusion I submit that he gives no proof.

In his preface to the catalogue of the crayons at Chantilly he ventured to affirm that all these inscriptions were the effect of a general scrutiny ordered by the Queen about 1570. As some difficulty occurs with regard to so sweeping a statement, he grants in this new book that there were two scrutinies, assigning no date to either.

I am firmly of the opinion there was neither one nor two scrutinies, and that the handwritings at Chantilly (except Catherine de' Medici's) do not arise from any secretary of the Queen. The proof of that would require more space than can be here allowed; it will be given before long in a general history of French portrait painting in the sixteenth century. This proof will make good that there are at least three (perhaps more) handwritings on such crayons as the Chantilly or the Salting ones, consequently that these crayons arise from three collections at least, which were not at all connected with Queen Catherine's.

That being so, I scarcely need say that there is still less proof that François Clouet helped the supposed scrutiny, and, as M. Moreau-Nélaton suggests, was himself the author of the inscriptions.

All these conclusions, added to one another with increasing fancy, are, I apprehend, absolutely groundless. They have the inconvenience of spreading somewhat false ideas concerning the production of portraits in that time. M. Moreau-Nélaton refers everything to royal collections; whereas there was in the French nobility a universal taste for works of that kind. The inventories show such collections in many places. How could we state that most of what remains should be attributed to Catherine?

These reflections ought not to lessen the value of the beautiful work now published. At least the author has treated the matter with the intelligent love of an experienced amateur. It is well known that the Louvre owes to his researches the only signed François Clouet that is hitherto known in the world: the now famous portrait of *Pierre Cutte*.

This picture shows some influence of the Italians upon Clouet. According to this sound observation M. Moreau-Nélaton proposes in his preface to recognize the hand of that painter in the *Cardinal*

de Chatillon, attributed to Primaticcio, which is to be seen at Chantilly. I do not think anyone will agree with him on that point. It is certainly no work of Primaticcio, but Italian it is no doubt. I should like the English public, so well acquainted with Florentine and Venetian portraits of that time, to be judge in the question. As for François Clouet, I submit that it is quite impossible that the painter of *Pierre Cutte*, of the *Lady in the Bath* (belonging to Sir Frederick Cook), of *Henry II* at Florence, of *Charles IX* at Vienna, should be the author of this portrait of Cardinal de Chatillon.

Of course the original drawing is in the Salting Collection, and certainly it is the work of a French hand—a proof that the picture was made on communication of that drawing or of some replica of it—in which case we need not imagine that the Italian who painted the picture ever came to France for this purpose.

I wish now to add a few words about the museography.

The drawings belonged to Ignatius Hugford, an English painter of the eighteenth century, who lived in Florence, and was visited there by Sir Joshua Reynolds. Mr. Salting had newly had these drawings mounted. Hugford kept them in an album, for which he had drawn a fine frontispiece, with an inscription attributing them to Holbein.

Such a collection proves much taste, so that one would like to know a great deal about the Hugford collections. 'He has,' says Sir Joshua, 'a good collection of drawings, principally the Florentine masters.' Until something more complete is afforded, I think it worth notice that some other Hugford drawings are now kept in Palazzo Pitti at Florence.

There are *Montpesat*, the *Ringrave* (twice), *Madame de Thoury*, the *Duchess of Bavaria*, *Madame de St. Remy*, all copies after the corresponding Salting crayons. Others are after the *Madame de Lucé* and the *Marshal Strozzi* (twice), both now at Chantilly, and both coming from Castle Howard. Probably Hugford used to buy old copies of the originals he owned, as they happened to pass through his hands. How far he was concerned in the drawings formerly kept at Castle Howard is still impossible to say.

Let us hope the day will come when light will be thrown upon the origins of that large and invaluable collection and in the same way, no doubt, those of the less extensive but not less exquisite Hugford album.

❧ NOTES ON VARIOUS WORKS OF ART ❧

FLORENCE REVISITED

THERE are many new delights for the entertainment of the visitor to Florence this winter, but the greatest of these is the joy in the noble rescue of the four unfinished marble heroic figures by

Michelangelo, that were so unworthily housed in the stupid rockwork grotto of the Boboli Gardens. That monstrosity of stucco and stalactite has not suffered by the change, for plaster casts have been substituted for the marbles;

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they are skilfully tinted to imitate the stains, rust and dust of the originals, so as to be absolutely deceptive. May the whole caricature of a place be speedily forgotten! I refrain from naming the designer, so as not to delay his departure to oblivion. These marbles, hewn by Michelangelo's own hand from the block, that have been so long half buried and degraded by bad company, are now honourably housed in the Florentine Academy, where they can be properly studied from every side. Their arrangement, on either side of the long gallery that visitors enter immediately after passing the turnstiles, is the greatest triumph of modern museum management that I have seen. They form, with the *Saint Mark* from the Academy cloister and the *Victory* from the Bargello, a noble avenue of colossal marbles leading to the tribuna of the *David*. It is as impressive as the approach to an Egyptian temple. The impression upon the mind is as if a Titanic spirit turned and touched the soul. These marbles may have been originally designed for the front of San Lorenzo, but the label on the first you see on the left as you enter reads: 'Abbozzo di un Prigione per la tomba di Papa Giulio II.' This prisoner has almost struggled free from the marble block; the right thigh is already palpitating with life, and takes a fine light from the neighbouring window, which reveals the bold chisel markings, as free and expressive as the hatchings of one of Michelangelo's pen drawings; their direction follows the form in a way that is a lesson in draughtsmanship. The modelling of the stomach is divine; the muscles are tightly drawn up so as to take in a great breath, which will give strength for the last struggle and free the man from the marble. Opposite is a figure which, though roughly blocked, has been almost cleared of superfluous marble. He reminds me of the *Slaves* in the Louvre, and no doubt, if he had been carried as far as they are, somewhat of the ungainliness in his proportions would have been removed in the finishing. Already we can see two lovely lines moving down either side of the torso and thighs, in the case of the right leg continuing down to the very foot. It is, in fine, a new joy to get all round these figures and to study them from the sides and back.

Next on the left comes the *Genio Vittorioso* from the courtyard of the Bargello: a youth dominating a man and crushing him beneath his knee. It was finished by another hand, but retains much of the master's genius in his later mood. The group looks very well here in the shadow between the windows where it has been wisely placed. This mystery of a half light adds to the effect, and hides the dark stains in the marble, which injure the delicate modelling of the torso, and which looked so unpleasant in the strong reflected light of the wide cloister of the Bargello. Right

opposite stands the *Simulacro di S. Matteo*, an early work, intended for the Duomo. The apostle appears as a bas-relief, the background of which is being gradually sunk, until the figure is converted into the round. It is a good illustration of the method of work before pointing came in, described by Vasari, how the wax model of the statue was placed on its back in water, and as the different parts appeared, when the water was gradually drawn off, so the sculptor carved his marble. This figure has been carried half through and so tells as a half-relief. It is full of the master's early power and justifies him in his saying, of an early drawing, that he knew more about these things when he was young than when he was old. Perhaps the *Saint Matthew* is the very finest of these *abbozzi*. It used to stand in the neighbouring courtyard of the Academy of the Fine Arts.

Next comes, on the left, the giant *Prisoner*, whose head is still a square block of marble. He looks like old Atlas supporting the heavens on his gigantic shoulders. This figure gains enormously by being seen from the side, which is now possible for the first time. The energy of the great torso, seeming to carry a great weight, is splendid.

Opposite is the most finished of the figures from the grotto; it turns out to be free of marble all round. The drawing of the right side and of the outline of his left arm is as superb as the drawing of the figure of *Day* in the Medici Chapel. The head, hands and feet are only blocked out, but a great part of the figure is practically perfect, as perfect as one wants it to be; no more is necessary.

When I saw this great change I was full of rejoicing, and it is as memorable to me even as the first sight of Athens itself. It remains to express our admiration and gratitude to the authorities who have done this good work.

I cannot leave the shrine of the *Spring* without also referring to the pleasure the visitor will have in seeing Masaccio's *Virgin in the lap of St. Anne*, near at hand. The panel is now on an easel and turns out to be the fine masterpiece we all thought it was. The rich effect of the *Adoration of the Magi* by Gentile da Fabriano has been completed by the insertion, in the predella, of a copy of the missing panel now in the Louvre "eseguita e donata dal Sig.^{re} Diomede della Bruna." The *Deposition* by Fra Angelico has been placed in a true light, so that the shadows fall as if the figures were lit from the window, as the painter intended. The picture gains very much by the change. The three Marys standing on the left dressed in long robes of varying ultramarine are admirable. They look wonderfully beautiful and natural. Fra Filippo Lippi's *Coronation of the Virgin*, too, is better seen in its new place, and a favourite fresco of mine, Andrea del Sarto's *La Pietà*, has been brought out into the light. This masterly piece quite justifies my good opinion, now it is seen.

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If the visitor has not been in Florence for some few years he will also be able to enjoy the newly arranged rooms in the Uffizi. He will see Botticelli's works gathered together in one well-proportioned room, with the *Venus rising from the Sea*, at last on the line, all glorious with her masses of auburn hair, the high lights touched liberally with gold. The lines of gold are exquisitely laid on, they are as stately and rhythmical as lines from the burin of Mantegna. Leonardo's *Adoration of the Shepherds* is seen to great advantage in the Verrocchio room, the subtle browns and amethysts of the other pictures making the monochrome of the Leonardo look less isolated and so more complete. The Michelangelo and Signorelli room is beautifully hung. The famous Michelangelo tondo is courageously placed on one side, to balance the Signorelli tondo, thus placing the upright Signorelli, with nude shepherds in the background, where it can be compared with the greater master's work, which was almost certainly derived from it. This very month, too, a fine change has been shown to the public. The old rooms on a lower floor, containing the collection of portraits of painters by their own hands, have been dismantled, and a large selection of the most important and beautiful works has been admirably hung in eight small rooms off the western corridor of the top or gallery floor. They are the rooms where the Venetian pictures used to hang, with some small offices beyond. The first four rooms are given to the old masters, and the last four to the masters of the nineteenth century and after. The pictures are arranged reasonably, in schools and chronologically. In this way only can the full beauty of pictures be realised. Many of the earlier works turn out to be real masterpieces, when thus seen with plenty of space round them. Especially I noted the Parmigiano, the Carracci, the younger Bassani, the Domenichino, the Salvi and the Lionello Spada, the Morto da Feltre and the De Mura, a recent acquisition. In the foreign schools the Dürer and the Cranach are really fine, and the three Rembrandts come out wonderfully; one, the portrait painted when he was an old man, has been well cleaned and the varnish refreshed (pettenkofered); it turns out to be of the very finest quality, with a full impasto, and that tragic look of a man rising superior to defeat and misfortune, that reminds one of our recent loss of the noblest Rembrandt of them all, which we can never too much deplore. The French pictures also look well, the pastel of Nanteuil, the Rigaud, and the noble Ingres. But especially astonishing is the Jacques Courtois (Borgognone), a life-sized half-length that I am ashamed to say I never discovered before. It has been cleaned and turns out to be a most romantic portrait; the head is freshly and robustly painted in a very original manner, brilliant in the broad light, with an impasto that

gives it almost the quality of a Manet. He has a black mantle thrown over his shoulder and the whole is strongly relieved against a vigorously painted sky, broken by clouds of dust rising from a cavalry skirmish seen in the distance. It is altogether a surprising effort, bringing the art of portrait painting down almost to the present day, reminding me, more than anything, of a fine sketch I once saw by my friend Charles Furse. This brings us to the English school which looks very well, especially the George Richmond, hung with much judgment in the centre of the wall, flanked by the Leighton and the Sir Edward Poynter, all placed well on the line.

To conclude, I must mention that the frescoes by Masaccio, in the Brancacci Chapel of the Carmine, have been very well surface-cleaned; they can be studied as they never could be studied in my time. May they, as they ought, become again the school of all good artists.

CHARLES HOLROYD.

AN OLD ENGLISH EMBROIDERY OF *JUSTICE AND PEACE*

MESSRS. LENYON have lately added to their collection a *petit point* panel of primary interest to collectors, connoisseurs, and lovers of art generally. It is a revelation of the suitability of that method for the decorative treatment of a dignified subject when carried out on a grand scale, the subject being an allegory of *Justice and Peace*. To most of us nowadays these allegories and symbols seem far fetched in their meanings and their intimate study unprofitable, but in the earlier times of greater leisure there was practically no end to their meaning, and the more intricate and obscure the allegory was the more it seems to have been valued. Every virtue, every vice, every phase of the human mind and body, in short almost everything, was put into allegorical form, and so we have figures of Temperance, Gluttony, Well-speaking, Supper, Indigestion, Natural things, etc., each with its symbol.

On the left the seated figure of Justice, with her usual attributes, the sword and the scales, is turning towards Peace, who is holding her olive branch, while between their foreheads is placed a sun or star to signify the light or power by which they dissipate the shades of ignorance or vice. The symbols of Justice are well known, the scales to weigh up and judge, the sword to punish the defaulter. Here the two symbols are united, probably indicative of judgment followed by immediate punishment. She (Justitia) wears a jewelled tiara (the stones signifying hardness or inflexibility) and a necklace of pearls. Her tunic, which is intended for white, has a jewelled band round the neck, a golden robe falls over her knees, while a dark blue mantle hangs from her shoulders. These colours signify—white, purity; gold, incorruptibility; blue,

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godliness or heaven. Altogether, that the incorruptible purity of the Divinity clothes Justice.

Peace, on the right, is represented as a beautiful woman seated by the side of Justice and probably embracing that figure with her right arm. She wears a gold necklace set with jewels, a golden coloured tunic, and a dark blue robe, while round her waist is a gold belt or zone, and on her breast is a sapphire in gold bezel hanging from a green band. In her left hand she holds her ancient symbol, the branch of olives, which in this case may have a little of its secondary meaning, which is eternity. The gold zone meaning incorruption, the gold zone meaning power to appease or soothe the passion, the blue robe meaning heaven or divinity, and the sapphire and band meaning steadfast, divine hope, taken together with the figure, signify 'everlasting, incorruptible and divine Peace, soother of passions, having steadfast hope in heaven.'

Each figure is attended by a *putto* or wingless cherub. The *putto* of Justice is on the left. He is trampling upon a curious purse from which money has fallen, and he extends a green budding branch or reed towards Justitia as if to claim her attention. His floating gold robe proclaims him incorruptible and he is intended to represent innocence appealing to Justice and treading corrupt money-power under foot. As a part of the whole, the figure may illustrate the incorruptibility of Justice. The second little figure belongs to Peace. He is treading on an upturned shield below which lies a spear—the symbols of war, and in his right hand, he holds aloft a sceptre upon which is placed the arched crown of empire, signifying power and dominion—by another reading reason and law. The four figures with their attributes probably represent the assembly of Justice and Peace dispelling for ever by reason and law the shades of ignorance, corruption and war.

The embroidery measures 6ft. 9in. in height by 10ft. 10in. in length, the border being from 16 to 17 inches in depth. It must have been made in England about 1635, and in its size is probably unique. It is in almost perfect condition, and the colours are still very bright.

The composition of the panel is a splendid example of balance, a principle which was thoroughly understood in the Jacobean period. The whole hanging so much resembles a woven tapestry as to suggest that it was done under the direct inspiration of one, or of a cartoon for tapestry.

As is the case in most embroideries done in *petit point*, the stitches here vary in size and character. The border stitches number about 68 or 70 per square inch; in the panel itself they amount to about 280 in the same space. The faces of the grotesque figures in the border are executed in this finer scale. There is in all the face work a departure from the usual *petit point* method,

the eyebrows and features being executed in a stitch that follows the line of curvature of form, this imparting a crisp and pencilled appearance.

The reddish-brown groundwork in the border is done in tent-stitch, having a thread under the stitch; parts of the ornament are rendered in cross-stitch and parts in tent-stitch, seemingly without any particular order or method. There is a splendid example of what technical knowledge in embroidery can accomplish in the arm of Justice which upholds the sword. The local flesh tint was so like the sky that, had it been executed by merely following the mechanical rule, its effect would have been almost lost. To obtain the necessary relief, the embroideress reversed the direction of the stitches, and the alteration in texture 'brought out' the arm from the sky. The materials used are silk for the high lights, fine wools, and a tapestry wool or crewel.

In *petit point* work generally, when there are borders, these are coarser in texture than the panel they enclose, and sometimes the border is different in design and character. This is the case in some of the finest specimens, such as the small Jacobean panel signed 'Mary Hulton' in the South Kensington Museum. In most works of this description the borders do not exist; in some cases there were none originally.

W. G. THOMSON.

THE CALLING OF ST. MATTHEW, BY CARPACCIO¹

IN the background of the picture, in the church of San Giorgio degli Schiavoni in Venice, there are battlemented walls with an open gate surmounted by a tower, beyond which one sees the houses and palaces of a city forming part of a street: to a house on this side is affixed St. Matthew's table.

To the mind of anyone who observes this painting with attention several questions will arise from this arrangement. First, how came it that Carpaccio, so faithful a realist in all his work, has placed the money changers' table outside the city? Then, how came it that so important a *fondaco*, and one so likely to stimulate the cupidity of robbers, is situated in a booth exposed to the public without any solid defence?

These perfectly correct observations induce us to admire the artist still more, precisely because of the profound sentiment for historical truth which dominates his whole work. We will reply to these suggested objections by various questions:

Who was St. Matthew? Naturally, a Jew, a publican and a banker.²

¹ Translated.

² By banker was understood not the manager who received deposits from private people in exchange for a fair rate of interest and did the service of a bank, a *Banco Giro*, which was celebrated, particularly in Venice, for its organisation, but one who carried on a trade in money as an end in itself, not as a means to facilitate exchange.





THE CALLING OF ST. MATTHEW. BY CARPACCIO. IN THE
CHURCH OF S. GEORGIO DELLA S. MARCONI, VENICE

Notes on Various Works of Art

Who were the bankers in Venice in the time of Carpaccio? The Jews. They were the first who obtained permission in Venice to exercise this industry, and were allowed to establish themselves there on condition that they never mixed with the other citizens, but lived in their own special quarter called the Ghetto, *surrounded by walls*; access to this was through large gateways which were opened at sunrise and closed at sunset: and it is precisely these walls and these gateways that we see in the picture. It is not therefore outside the city, but in the segregated quarter of it that Carpaccio places the scene of the episode. Another condition imposed on the Jews was that they were bound to keep their money-changers' tables in the open air; and the shop in which St. Matthew carries

on his business is exposed to the observation of all. They were obliged to wear distinctive badges, and among these was a yellow band round the cap, and such a head-dress the publican painted by Carpaccio wears.

Our artist, overcoming the prejudices of his time, as one sees from all these particulars, has sought his model in the only place where he could reasonably find a true one, namely in the Ghetto, in front of one of these money-changers' tables at which the Jews, who were prohibited from exercising any other trades than those connected with money, accumulated in the course of centuries immense fortunes. Shylock and St. Matthew come from the same source.

OSVALDO BÖHM.

✿ LETTERS TO THE EDITORS ✿

S. MAMMES

To the Editors of THE BURLINGTON MAGAZINE.

DEAR SIRs,—With reference to the article on the Pesellino altar-piece, and in particular to the iconography of the predella, I should like to make the following suggestion:—The S. Momme of the Pistoiese document is doubtless the saint usually known under the name of S. Mammes. The following account of this saint, taken from the *Catalogus Sanctorum* of Peter de Natalibus, may be interesting in this connexion:—

De Sancto Mammete Martyre.

Mammes puer vij. (sic pro xvij) annorum apud Cesaream Cappadocie tempore Aureliani imperatoris et presidis Antiochi passus est. Qui defunctis parentibus persecutionem fugiens in silvam secessit: ubi orationi jugiter vacabat: et de lacte suarum ovium se pascebat. Sed admonitus de celo in campum descendit: ibique codicem evangeliorum et baculum repperit: quibus assumptis in montem ascendit. Et dum lectioni insisteret: ferarum multitudo ad eum convenit: quibus mansuefactis de lacte ipsarum sanctus emungebat: de quibus ad refectionem sui utebatur. Residuum vero cum ad portam civitatis Cesaree ad vendendum deferret: ut precium pauperibus erogaret. Alexander preses hoc audiens: misit ad eum duo milites capiendum. Quos ille in domum suam adducens benigne refecit. Dumque illi animalia ferocia ad eum venientia conspexissent, territi fuerunt. Sanctus vero Mammes eos secutus est: coram preside presentans: et asserant Christianum. Quem preses detentum jussit in equuleo suspendi et torqueri: deinde in carcerem recludi: ubi plusquam xl, Christianos repperit fame deficientes: verum orante puero columba de celo advolans lac et mel attulit: quibus illos sanctus refecit: et aperto carceris ostio vectibus contractis omnes emisit. Quod audiens preses Mammetem in caminum ignis mitti fecit. Igne vero bis extincto bisque renovato: dum flammis deficientibus illesus exisset: bestiis subjicitur: sed ab his intactus minime leditur. Amphitheatro quoque ab angelis incluso: ut nemo exire posset: leo foveam egressus: multos judeorum ac gentilium interemit: qui et humana voce locutus est. Hec a deo se jussum facere in ultionem Christi militis Mammetis. Denique jubente sancto leo solum presidem cum omni officio suo illesum dimisit. Tandem sanctus martyr cum lapidibus obrutus maneret illesus: ab angelis de celo vocatus emisit spiritum, xvi. kalen. Septembris.—*Catalogus sanctorum*. Ed. 1508. f. 195.

The scene in the amphitheatre with the lion would readily be mistaken for Daniel in the lions' den. Saint Mammes (Mammias, Momma, &c.) is the

patron of the Cathedral of Langres. He is mentioned by St. Basil and St. Gregory Nazianzene. His cult is strong in the Greek Church (2 September), and in Milan and elsewhere. Works on iconography usually represent him with a fork or trident, or the palm of martyrdom. I have always found the work above quoted from much more useful for Italian pictorial iconography than such works as the Bollandists' *Acta Sanctorum*, for example.

Savage Club.

ROBERT STEELE.

A LARGE WAX EFFIGY IN TYROL

To the Editors of THE BURLINGTON MAGAZINE.

DEAR SIRs,—Considering how few examples of life-size statuary in wax of the Renaissance have come down to us, it may be of interest to readers of THE BURLINGTON MAGAZINE to hear of an exceptionally fine example, which forms one of the chief attractions of the Ferdinandeum Museum in Innsbrück, whither it was brought from St. Sigmund, in the Pusterthal, not far from Brixen.

It represents the life-size figure of Count Leonhard of Görz in a kneeling position, holding a rosary in his hands, which are folded in the attitude of prayer. It exhibits many of the characteristics of Gothic art, and as it is the votive effigy of a great noble who died in the year 1500, but who almost certainly presented it to the shrine prior to that year, this exceedingly interesting figure must be considered as of Gothic rather than of Renaissance origin. According to Hofrath von Wieser, the learned head of the Ferdinandeum Museum, whose scientific fame will be known to many of your readers as the editor of the famous Waldeemüller 'Cosmographiæ,' and who is about to publish a monograph on this statue, the workmanship shows German rather than Italian influence, and is another proof of the extraordinarily advanced art movement in Tyrol in the last quarter of the fifteenth century.

Letters to the Editors

According to Staffler, the core of the figure is of wood, but the wax coating, which is tinted, is so thick that nothing of the wood is perceptible, and even a close examination, so far as that is possible without taking the figure down from its pedestal, leaves the impression that it is of solid wax. Curiously enough, the peaked cap—of a shape precisely similar to that worn by the Count's famous contemporary, Emperor Maximilian I. (1459-1519), of which Plates 11 and 12 in my 'The Land in the Mountains,' give reproductions—is fitted to the head in such a way that it can be taken off and put on in a most realistic manner. The flesh tints of the face and hands are perfect ;

and as the Count is shown clean-shaven, the dark hue about the jaws betrays the extreme skill of the master hand that shaped and tinted what is probably the largest existing wax figure.

This votive effigy stood formerly in the church of St. Sigmund, which the Archduke Sigismund of Tyrol erected A. D. 1489, in expiation, it is said, of his wars against the Church ; and for this reason it was believed to represent that prince's person. Recent investigation, however, has shown that it represents Count Leonhard V, the last of the Gorician branch of the ancient ducal line of Tyrol.

WILLIAM A. BAILLIE-GROHMAN.

Schloss Matzen, Tyrol, 5th December, 1909.

ART BOOKS OF THE MONTH

MATTHIAS GRÜNEWALD. By Franz Bock. Erster Teil. Munich, Callwey, 1909. 8vo. 4 Marks. THERE is but one theory on which I can account for the publication of this ill-digested medley, namely that the author has determined to have his say, or rather to repeat it, before the appearance of an authoritative book on Grünewald by another writer, to which we are all looking forward. The essay came out in 1907, in 'Walhalla.' Much water has flowed under the bridge since then, but it is now reprinted verbatim, with some corrections at the end and a long analysis of the Stuppach *Madonna*. Complaints about the inadequacy of existing reproductions of Grünewald read strangely now, when one thinks of the splendid portfolio of collotypes published in 1908, by Prof. H. A. Schmid. These are mentioned in the appendix, but even there not a word is said about the fine reproductions in colour of the Isenheim altar published by Bruckmann. A remark on p. 99, about the Vienna picture formerly attributed to Barthel Beham, needs revision in the light of recent Huber criticism. It is not the only indication in the book that the writer has fixed his eyes so intently on the Rhine that he cannot see the Danube. After reading the reprinted essay, and performing the difficult feat of subtracting 108 from the number of the page every time an illustration is mentioned, and then revising his estimate of Dr. Bock's opinion in the light of the appendix, the critic is left wondering what on earth Dr. Bock is going to say in Part 2, and why he did not write a tidy book in one volume.

He had already published, in 1904, a monograph on Grünewald¹ containing a number of attributions, partly original, partly Rieffel's (who has since in great part disowned them), so preposterous that for a long time nobody thought them worth refuting. Late in the day a protest was made,²

which the author, usually so quick to resent any word of contradiction, has chosen to ignore. After five years he repeats, with very few reservations (p. 51, note 141) the whole of his fantastic construction of Grünewald's early career. We are permitted to doubt his Basel period, as 'Meister der Bergmann'schen Offizin,' but not the Nuremberg period, in which he is credited with two engravings, three (why no more?) of a series of woodcuts uniform in style and dimensions, signed by Dürer, most of Dürer's early drawings, and many anonymous book illustrations. It is amusing to observe that in the meantime an almost identical fabric, only with several additional storeys, has been built up again—for Wechtlin ! If neither house has yet fallen, the winds blow round them, and it is sure that their foundations rest on sand.

It is extremely uncertain that Grünewald was ever at Nuremberg. Sandrart, in 1675, published a bad engraving of a portrait with Dürer's monogram purporting to represent Grünewald. The 'N' in Grünewald's signature is interpreted, on that evidence and no more, as 'Noricus.' But Sandrart's words, 3. Teil (1678), p. 69, are all against the interpretation. He knows nothing of a visit of Grünewald to Nuremberg about 1502, and supposes the portrait to have been painted when Dürer was putting up the 'Keller' (*sic*) altar-piece at Frankfurt, *i.e.*, in 1509. How wide is the gulf between Grünewald in his pictures and the art of Nuremberg no one can state more strongly than Dr. Bock himself. When Sandrart attributes woodcuts to Grünewald it is almost certain that he confused him with Matthias Gerung, who used the same monogram. An old collection of Gerung's work exists to this day, which was arranged in book form in 1637, with the name 'Grunewalt' upon the binding. The attribution satisfied the seventeenth century. Again Sandrart's words should be read ; 'Wiederum gehet in Holzschnitt aus die Offenbarung des heiligen Johannes, ist aber übel zu bekommen, und solle

¹ 'Die Werke des Mathias Grünewald.' Strassburg ; Heitz.

² H. A. Schmid in 'Repertorium für Kunstwissenschaft,' 1907, xxx. 262.

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auch von dieser Hand seyn.' That is all, and it is a bad foundation for Rieffel and Bock's structure. I cannot here discuss in detail the woodcuts attributed by Bock to Grünewald, and the subject belongs rather to the monograph of 1904, which I am not reviewing; but as the four *Judith* cuts are reproduced on pp. 63-66 of the present book, I will just observe that anyone now can see, since Dr. Dörnhöffer first saw it, that they form two pairs, drawn by two different artists.

The new book is devoted to a vindication of Grünewald as painter, not *a* painter, but *the* painter of Germany, the only patriot among the painters of his country in the evil times between Gothic and Barock (Grünewald, somehow, manages to belong to both, but not to the interval between them—he is in it, but not of it). Those were the bad Renaissance days, when other people *drew*, and put on local colours in patches, and 'theorized,' and 'italized,' and were not 'Seelenmaler.' Dürer and Holbein, Italists both, are scolded, Cranach and Baldung belittled, Barbari and Mabuse withered with scorn, but scarcely a word is said of Altdorfer, who might claim to have been a painter, even a German painter, in the Bock sense, for at least a score of years. The Rhine from Constance to Mainz was not the only river on which people painted.

It is a postulate of Dr. Bock's that the greatest painters, the giants, can do no wrong and must not be criticized. You must let them do exactly what they like. If you find the least fault with their drawing, and use the word 'ugly,' or even the word 'beautiful,' you show the cloven foot of *Italismus*, and your speech betrays you as the direct descendant of Vasari, and tainted with every vice of all the academies that have arisen since the detestable Renaissance. You are a Jacob Burckhardt or a Wölfflin, with a corrupt, un-German hankering after classic art. The Germanic race has produced, as yet, two giants in painting, Grünewald and Rembrandt. There are two gods, and Bock is the prophet of one of them. Forty-three pages, not the least interesting of the hundred-and-twenty, are devoted to a retrospect of Grünewald criticism during the dark ages that elapsed between Grünewald and Bock, lightened only, towards the end, by gleams of intelligence from Rieffel. The tale of past neglect and ignorance is, indeed, deplorable, but all this 'Ehrenrettung' is behind the times and excessive. Others besides Bock can recognize in the Isenheim altar the supreme achievement of German painting—I say this in all seriousness—without carping at every other German painter and every other German critic. Such advocacy only harms the cause, and will not edify the educated general public, to whom, rather than to the specialists who fare so badly in footnotes, the book is avowedly addressed.

CAMPBELL DODGSON.

ARMOUR AND WEAPONS. By Charles ffoulkes.

Oxford: The Clarendon Press. 6s. 6d. net.

As a handbook, at a reasonable price, tracing in chronological order from the Norman Conquest the different changes in armour and weapons as the necessities of warfare and the joust demanded, this publication of Mr. Charles ffoulkes is to be commended. In it also is contained much detailed information needed by the early student, which is placed before him in a sufficiently clear and attractive style to awaken a deep interest in the subject, and urge him to go further and make careful comparison of examples and investigation of documentary evidence on his own account. The author points out the important aspect of historical study which comes to the student of arms and armour, and which may be called the realistic view. The characters in history become not merely names and landmarks, but they can be pictured as living individuals—the details of their costume proclaiming the time in which they lived, and to some extent their methods of living, and in later years even the individuality of the wearer. We are told that a full suit of plate armour at its finest period—the fifteenth century—is the most perfect work of craftsmanship that exists. The perfect work must fulfil its object in the best possible manner: it must be convenient and simple in use, it must proclaim its material, and the decoration must be subservient to its purpose. We quite agree with Mr. ffoulkes here, but we cannot agree with his sweeping condemnation of the Renaissance, which, with its pomps and vanities, stimulated the artist craftsmen of the day to produce masterpieces that now remain as monuments of their greatness, almost equalling the achievements of Grecian antiquity.

It is a great pity that the merit of this book is to a certain extent marred by the inferior linial illustrations, where the character of the pieces is lost and the details are sometimes inaccurate. For instance, the Buffe to a triple combed Burgonet is represented as attached beneath the ear-piece, an unknown and impracticable method of fastening. The illustrations of sword hilts are also meaningless, and are apparently drawn from memory by one who is unacquainted with the true construction of the sword of the periods which they purport to represent. We are not at one with Mr. ffoulkes in several matters of detail. The Brigandine represented on Plate II would be more accurately placed in the first quarter of the sixteenth century than in the middle of the fifteenth century. The gauntlets of the Black Prince worked in brass should have been mentioned as being only for funeral purposes. We are acquainted with no armet that was ever secured at the back by a screw beneath its protecting rondel. Mr. ffoulkes also places the introduction of the long lobster taces at too early a date, and again he is in

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error when he describes the Sir Christopher Hatton suit as being worn at the coronation of George IV; it was at the coronation ceremony of the first Hanoverian monarch, at Westminster Hall, that the suit was last worn.

In drawing attention to a few inaccuracies we do not intend to detract in any way from the merits of this very useful little book. On the contrary, we are of opinion that the work is of quite a high standard, and much credit is due to the author for the amount of information he has condensed within its restricted limits.

A gracious, but very true comment is made by the author on the obligations which all writers on armour and arms owe to the Baron de Cosson, whose knowledge and understanding of the subject make him so far ahead of any European writer or expert.

JAN STEEN. By Dr. W. Martin. Amsterdam : L. J. Veen. F. 1.50.

OUR Dutch contemporary 'Onze Kunst' issued last month a special number containing a critical notice by Prof. Dr. W. Martin of The Hague of the remarkable exhibition of paintings by Jan Steen, which was held at Messrs. Dowdeswells' Galleries last summer. Though somewhat belated in publication, since it was written in July, Dr. Martin's criticisms are none the less welcome. It would seem, in fact, as if Jan Steen was indeed meeting with due, some persons might allege undue, consideration, seeing that Dr. Hofstede de Groot has lately devoted his time to re-editing the catalogue of paintings by Steen in Smith's 'Catalogue Raisonné' and that Dr. Bredius has been engaged for some time on an authoritative work dealing with the same subject. With all the shortcomings arising from the limited atmosphere of the Leyden School, Jan Steen has established his claim to rank among the foremost painters of the world. As a mere painter he sums up the peculiar points of excellence shown by the Dutch School without dwelling too intensely on any one particular exhibition of skill. Dr. Martin points out how much Steen owes to the influence of Rembrandt, of his father-in-law, Jan van Goyen, and probably also of Jordaens, while this painter was engaged in the House in the Wood at The Hague. The problems of light and perspective, so obvious and so brilliantly solved by the painters of Delft, the tricks, as they may be called, of finer painting, practised by his Leyden contemporaries, such as Dou and Metsu, the delight in silks and stuffs, shown by Ter Borch, are all to be found in Steen's painting without undue prominence. In addition to this astonishing skill in mere painting, Jan Steen is now being recognised as a moralist, a genial chastizer of the frailties and foibles of his fellow-citizens, and a fore-runner of our own Hogarth, with whom he has many points in

common. There is however no gloomy side to Steen's art, which is essentially human and makes no attempt to probe the deeper meanings of life.

As Messrs. Dowdeswells' exhibition will be fresh in the minds of our readers, further notice will be unnecessary here. The pictures were well discussed at the time of exhibition. Dr. Martin's criticisms, if translated into English, would none the less be valued by all who are interested in the work of this great painter.

L. C.

ENGLISH LEADWORK : ITS ART AND HISTORY.

Lawrence Weaver, F.S.A. London : B. T.

Batsford, 94, High Holborn. 1909. 25s. net.

WE are accustomed to receive from Mr. Batsford books on Architecture, Art, etc., which are not only works of art in themselves so far as printing and illustrations are concerned, but also for their matter something like standard works of reference. The important book on English Leadwork, by Mr. Lawrence Weaver, now before us is no exception to this general rule of excellence. Mr. Weaver's studies on leadwork are well known to readers of THE BURLINGTON MAGAZINE, and therefore need no introduction on our part. Lead, Shakespeare's 'meagre lead,' is evidently Mr. Weaver's hobby, but as it is difficult for more than one person at the same time to bestride a hobby, Mr. Weaver will pardon us if we do not seem at first sight to share his enthusiasm for the part played by lead on the stage of the Fine Arts. We imagine that the idea of Lead in the mind of a Maeterlinck would be something grey and depressing. It will therefore be all the greater credit to Mr. Weaver if he succeeds in conveying a different idea.

Lead, being both pliable and impermeable, has ever been a useful instrument in the hands of the craftsman, and as such it has been wrought into many divers shapes for many practical purposes. Mr. Weaver runs through a pleasing and attractive *catalogue raisonné* of fonts, rain-water pipe-heads, cisterns, spires, steeples and domes, garden ornaments, etc., and does not shrink from introducing coffins into the domain of art. Much of this matter is of antiquarian interest rather than artistic, and from an artist's point of view the interest is to discover when the artist first discovered lead as a material for imaginative treatment.

Mr. Weaver, who acknowledges his debt to Dr. Alfred Fryer, F.S.A., has a learned chapter on early leaden fonts, of which he gives some really interesting illustrations, and discourses on their Norman or early English origin, and their place in the history of English art. We could hazard a suggestion, perhaps a rash one, that these leaden fonts are in every case made from moulds taken from early stone fonts, and that as such moulds could be handed down from one generation to another, it would be difficult to assert at what

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actual date a leaden font may have been made. Pipe-heads and cisterns are often adorned with most charming designs, such as the well-known series at Haddon Hall, Knole and elsewhere, which are well-illustrated in this book; but these designs are the agreeable fancies of a trained craftsman, rather than the reasoned products of an imaginative artist. Leaded spires also have a practical reason for existence, and we find it difficult, though perhaps the fault is with us, to agree with Mr. Weaver, that the leaded spire 'maintains its character of a spiritualised roof more intelligibly than a stone spire can do.' It is perhaps in the domain of portrait statues and garden ornaments that lead has the best claim to be included among the materials of art. As Mr. Weaver says, lead here 'takes the place of bronze for reasons economical,' and he rightly hopes 'to establish for it a fitness peculiar to the garden atmosphere.' Here again we are however checked in our enthusiasm by the knowledge that statues and vases in lead are seldom original works of art, but copies of works in stone and bronze. It is their utilitarian purpose for the adornment of gardens which makes them valuable and interesting. It is this use which has revived the interest in leadwork as a branch of the fine arts, and here we follow Mr. Weaver gladly on his enthusiastic survey. Space forbids us to write more about this interesting and in every way attractive book, which sums up all that can well be said about English leadwork. We note however that in his remarks on modern leadwork Mr. Weaver makes no allusion to the vases designed by Mr. Francis Inigo Thomas. Seeing that it was Mr. Thomas who, with Mr. Reginald Blomfield, was one of the first to stimulate the public interest in garden ornaments of this class, the omission seems unjustified.

In one instance we are quite unable to follow Mr. Weaver or understand his difficulty. He endeavours to show that the well-known statue of Queen Anne in Queen Square, Bloomsbury, really represents Queen Charlotte. The statue is that of a queen regnant in the costume of Queen Anne, in whose reign the square was erected and after whom it was called. It is not a particularly good likeness, but it does not resemble any other person so much as it does Queen Anne. General Strobe, the donor of the statue, was born in 1698, before Anne came to the throne, and was buried in Westminster Abbey in 1776. He was a companion in arms of the Duke of Cumberland, and a well known man in society, being one of the original members of the Society of Dilettanti in 1736. The statue was probably a stock subject in Cheere's yard at Hyde Park Corner.

In conclusion we share Mr. Weaver's hope that as lead 'for six centuries has held a place, small but distinguished, in the history of the building

arts, it is not unreasonable to hope that it will win it back, and renew a sleeping, but imperishable, tradition.'

PICTURES AT HAMPTON COURT PALACE. London: Walter L. Bourke. 1s. net.

MR. WALTER L. BOURKE, who has been appointed by the Lord Chamberlain to be official photographer to the royal collection of pictures and works of art at Hampton Court Palace, has already placed on sale, in the palace, photographs of the more important paintings there in different sizes, some of them printed in colours. In addition to these Mr. Bourke has now made a collection of no less than sixty reproductions on a small scale in one volume, which is offered for sale at the extremely moderate price of one shilling. Such a collection can hardly fail to be popular, as students will be able to have under their hand, for reference, all the principal pictures in the palace. The blocks are, moreover, well and distinctly printed, which is too rarely the case in publications offered at so small a price.

WHO'S WHO, 1910. 10s. net. WHO'S WHO YEAR BOOK, 1910. 1s. net. THE WRITERS' AND ARTISTS' YEAR BOOK, 1910. 1s. net. THE ENGLISHWOMAN'S YEAR BOOK, 1910. 2s. 6d. net. A. and C. Black.

THE first three of these annual publications are necessary to every office and to most private houses. Considering its size and the date of its publication, 'Who's Who' is always well abreast of current events, and this year's issue is no exception. Containing, as it does, a biographical dictionary, peerage, postal directory, telephone list and many other features; the source of most obituaries in the daily papers, an unfailing supply of an evening's amusement, it is perhaps the least easily dispensed with of all the directories. The 'Who's Who Year Book' also combines amusement with valuable instruction, and is to be trusted as implicitly as its mother volume; while 'The Writers' and Artists' Year Book' is no less useful and accurate. 'The Englishwoman's Year Book' is doubtless of great service to working women, and all four are very capably edited.

NEW PRINTS

THE sixth yearly portfolio of the Arundel Club has plenty of interesting and new material. The collections of Sir Hubert Parry, Mr. Otto Beit, Lord Amherst and Lord Beauchamp have been drawn upon, and many interesting and hitherto little known pictures have been brought to light. Albertinelli never did anything finer than the big decorative panel at Highnam Court. Its freshness of feeling and spontaneity of invention suggest rather the dominating influence of Piero

New Prints

di Cosimo, and in that case the picture might belong to an earlier part of Albertinelli's career than is indicated in the note.

The next picture is a curious decorative piece which in general effect resembles the panels representing the story of Orpheus by Sellajo. It shows a puzzling mixture of Verrocchio's and Piero di Cosimo's styles.

The handsomely coloured but ill-drawn Carpaccio now on view at the Grafton Galleries, and a signed Savoldo showing how strongly he felt the influence of Lotto, are the chief remaining examples of Italian art. From Lord Amherst's collection there are two Frans Hals—one very fine, the other well designed but curiously 'tight' in drawing—and also a good Antonis Mor.

But the most sensational discoveries of this year are the three signed Rembrandts. They all belong to the early thirties, and it may be doubted if any of them except the noble portrait of a woman are additions to his fame; but there would seem to be no reason to doubt their genuineness. A beautiful Guardi from Mr. Otto Beit's collection also deserves notice.

The Art for Schools Association has issued two plates recently. One is a coloured collotype after a drawing of a cock by E. J. Detmold, the other—also a coloured collotype—is from a picture which has considerable historical and sentimental interest. It is one of several versions of the portrait made by Edward Bower of King Charles I during his trial. The picture shows how rapidly the tradition of portrait painting declined after the death of Van Dyck, but as a historical record it is admirably suited to the purposes of the Association. The version chosen for reproduction is that belonging to All Souls' College, Oxford.

Perhaps no more difficult task could have been attempted by the Medici Society than that of reproducing in colours Pisanello's *Vision of St. Eustace* in the National Gallery (17s. 6d.). The picture itself is exceptional among tempera paintings for its extraordinary depth and intensity of colouring. These are just the qualities that it is impossible to retain in the matt surface of a reproduction. We are not surprised therefore that a number of details in the deep green foliage of the background are invisible in the reproduction.

An added difficulty is that of the painting on the gold of St. Eustace's cloak. This has been more successfully managed than is usually the case, and although the reproduction does not approach to facsimile as closely as many of the past efforts of the Medici Society it has nevertheless considerable decorative charm.

We have received from Messrs. P. and D. Colnaghi and Co. a signed proof of a new etching, by M. Armand Mathey, from the celebrated portrait of the Marchesa Cattaneo by Van Dyck (£21).¹ Few persons in this country have had an opportunity of seeing the original picture, which lately found its way, like so many other masterpieces, to a private collection in America, at a fabulous price. Those who saw the painting, either in its original home in the Cattaneo Palace at Genoa or after its migration elsewhere, will have a lively recollection of the striking effect of the scarlet parasol held over the head of this proud Genoese lady by a negro servant. Owing to these special effects of contrasted colour and light in the original, the picture is a particularly difficult one to translate into black and white. M. Mathey may therefore be congratulated on the result, which can hardly fail to be popular with wealthy amateurs.

¹ Reproduced as the frontispiece to the BURLINGTON MAGAZINE, August, 1908 (vol. xiii, p. 250). See also vol. xiii, pp. 309, *et seq.*

CATALOGUES

'COLLECTIONS Numismatiques de feu Dr. Paul-Ch. Stroehlin.' 1^{re} Partie. The first of the three portions of the large collection made by the late president of the Swiss Numismatic Society, though it contains much that is of small artistic interest (like the coins of Geneva), is yet remarkable for some fine pieces, which are to be found mainly among the testoons of Savoy and Milan. In particular, the testoon of Louis XII as Duke of Asti is as brilliant a specimen as is known.

We have received from Ludwig Rosenthal's book shop at Munich their 130th catalogue of MSS., incunabula and rare books, which includes several unique volumes and a large number of extremely interesting items. This famous house has now completed 50 years of work, having been founded by its present proprietor and manager in December, 1859.

RECENT ART PUBLICATIONS*

ART HISTORY

- GOELER VON RAVENSBURG (Baron). *Grundriss der Kunstgeschichte. Ein Hilfsbuch für Studierende. Dritte Auflage. I Hälfte. Altertum und Mittelalter.* (9 × 6) Berlin (Duncker), 4 m. To be completed in two parts, with plates.
SYBEL (L. von). *Christliche Antike. Vol. II. Plastik, Architektur und Malerei.* (11 × 8) Marburg (Elwert), 8 m, 50. 100 illustrations.

- MÜNSTERBERG (O.). *Influences occidentales dans l'art de l'Extrême-Orient.* (11 × 8) Paris (Geuthner). Reprinted from 'Revue des Études ethnographiques et sociologiques.'
GERMAIN (A.). *Les Néerlandais en Bourgogne.* (9 × 6) Brussels (van Oest), 3 fr. 50. 32 plates.

TOPOGRAPHICAL ANTIQUITIES

- CAMERON (M. L.). *Old Etruria and modern Tuscany.* (8 × 5) London (Methuen), 7s. 6d. net. 32 plates.

* Sizes (height × width) in inches.

Recent Art Publications

- WILPERT (J.). Die Pappgräber und die Cäciliengruft in der Katakomben des hl. Kallistus. I. Ergänzungsheft zu De Rossis Roma Sotterranea. (16×11) Freiburg im Breisgau (Herder), 25 m. Illustrations, some in colour.
- RODOCANACHI (E.). Le château Saint-Ange. Travaux de défense, appartements des papes, sièges, prisonniers, exécutions, le trésor. (13×10) Paris (Hachette), 20 fr. Illustrated.
- KONDAKOV (N. P.) [Macedonia. Archaeological travels.] St. Petersburg (Imperial Academy of Sciences), 11 m. 300 pp. Text in Russian. Copiously illustrated.
- CLAY (R. M.). The mediæval hospitals of England. (9×6) London (Methuen), 7s. 6d. net. 78 illustrations. 'The Antiquary's Books.'
- The Victoria history of the counties of England: London, including London within the Bars of Westminster and Southwark. Edited by W. Page. Vol. I. (12×8) London (Constable).
- Memorials of Old Sussex. Edited by P. D. Mundy. (9×5) London (G. Allen), 15s. Illustrated.
- YOUNG (H. E.). A perambulation of the Hundred of Wirral in the county of Chester. Introduction by W. Ferguson Irvine. (9×6) Liverpool (Young), 6s. net. Illustrated.
- BOND (F.). Westminster Abbey. (9×6) London (Frowde), 10s. net. Illustrated.
- HUGHES (Rev. L.). A guide to the church of All Saints, Maldon. (9×5) Maldon (Gowers); London (Simpkin, Marshall), 3s. 6d. Illustrated.
- CHANCELLOR (E. B.). Knightsbridge and Belgravia: their history, topography, and famous inhabitants. (9×6) London (Pitman), 20s. net. 20 plates.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- PIERREON (I.). Henri Bonquet. (10×8) Brussels (van Oest), 10 fr. 'Collection des artistes belges contemporains.'
- SPEMANN (A.). Dannecker. (10×8) Berlin and Stuttgart (Spemann), 30 m.; bound, 35 m. 125 reproductions.
- GRAPPE (G.). E. M. Degas. (14×11) London (Unwin), 5s. net. 61 illustrations.
- MAUCLAIR (C.). Eugène Delacroix. (14×11) London (Unwin), 5s. net. 'International Art Series'; 60 pp. Illustrated.
- McKAY (W.) and ROBERTS (W.). The works of John Hoppner, R.A. (15×11) London (Bell), 5 guineas net. 60 photographs, some in colour.
- MEIER-GRAEFE (J.). Hans von Marées, sein Leben und sein Werk. Vol. II. (11×8) Munich, Leipzig (Piper), 20 m. Vols. I and III not yet published. Vol. III contains a copiously-illustrated catalogue of the artist's work.
- OPPE (A. P.). Raphael. (10×7) London (Methuen), 12. 6d. net. 200 plates.
- PITTONI (L.). Jacopo Sansovino, scultore. (10×7) Venice Istituto veneto di Arti grafiche), 20 l. Over 100 phototypes.
- HILL (W. H., A. F., and A. E.). Antonio Stradivari, his life and work (1644-1737). 2nd edition. (9×6) London (Macmillan), 7s. 6d. net. Illustrated.
- ROSENHAGEN (H.). Wilhelm Trübner. (10×7) Leipzig (Knackfuss), 4 m. 97 illustrations, some in colour.
- RÉAU (L.). Peter Vischeret la sculpture franconienne du XIVe au XVIe siècle. (8×6) Paris (Plon), 3 fr. 50. Illustrated.
- FOX (Shirley). An art student's reminiscences of Paris in the eighties. (9×5) London (Mills & Boon), 10s. 6d. net. Illustrated by Mr. J. Cameron.
- WEDMORE (F.). Some of the moderns. (11×9) London (Virtue), 15s. net. Illustrated.

ARCHITECTURE

- Le Parthénon. Introduction de M. Collignon. Photographies de F. Boissonnas et W. A. Mansell & Co. Fascicle I. (21×15) Paris (Lib. centrale d'Art et d'Architecture), 22 fr. 17 phototypes.
- RAMSAY (Sir W. M.) and BELL (G. L.). The thousand and one churches. (9×6) London (Hodder and Stoughton), 20s. net. Illustrations and plans.

- BUTLER (H. C.). Ancient architecture in Syria. (13×10) Leyden (Brill, for the Princeton Univ. Archaeological Expedition, 1904-05). 4 pts. have appeared, including the Greek and Latin inscriptions, by W. K. Prentice. Illustrations and plans.
- CHANCELLOR (E. B.). The lives of the British architects from William of Wykeham to Sir W. Chambers. (8×5) London (Duckworth), 7s. 6d. net. 40 plates.
- RACKHAM (R. B.). The nave of Westminster. (10×6) London (Frowde), 5s. net. Reprint of a paper from the Proceedings of the British Academy.
- GOTCH (J. A.). The growth of the English house. A short history of its architectural development from 1100 to 1800. (8×5) London (Batsford), 7s. 6d. net. Illustrated.
- BURGER (F.). Die Villen des Andrea Palladio. (11×8) Leipzig (Klinkhardt & Biermann) 12 m. Illustrated.
- BUMPUS (T. F.). The cathedrals and churches of Belgium. (8×5) London (Werner Laurie), 6s. net. Illustrated.
- STORCK (H.) and KÖRNERUP (I.). Roskilde Domkirke. La Cathédrale de Roskilde. (25×19) Copenhagen (Hagerup), 26 plates.

PAINTING

- RADNOR (H. M., Countess of), and SQUIRE (W. B.). Catalogue of the pictures in the collection of the Earl of Radnor. 2 vols. (15×11) London (privately printed at the Chiswick Press), 10 guineas. Photogravures.
- MUTHER (R.). Geschichte der Malerei. 3 vols. (10×7) Leipzig (Gretzlein), 36 m. Illustrated.
- ENGELMANN (R.). Antike Bilder aus römischen Handschriften. (17×14) Leyden (Sijthoff), 24 m. 27 phototype plates.
- BERENSON (B.). The Central Italian painters of the Renaissance. Second edition, revised and enlarged. (8×5) N. York, London (Putnam), 5s. net.
- BERENSON (B.). A Siennese painter of the Franciscan legend. London (Dent), 6s. net. 26 illustrations.
- HEIDRICH (E.). Die Alt-Deutsche Malerei: 200 Nachbildungen mit geschichtlicher Einführung und Erläuterungen. (11×7) Jena (Diederichs), 5 m. 50. 'Die Kunst in Bildern.'
- FRÖLICHER (E.). Die Porträtkunst Hans Holbeins des Jüngeren und ihr Einfluss auf die schweizerische Bildnismalerei im XVI. Jahrhundert. (10×6) Strassburg (Heitz), 8 m. 27 plates.
- Hogarth's Marriage à la Mode. (13×15) London (Dent), 21s. net. 6 coloured reproductions in portfolio.
- MACFALL (H.). The French pastellists of the eighteenth century. Their lives, their times, their art and their significance. Edited by T. Leman Hare. (11×9) London (Macmillan), 42s. net. Plates in colour.
- EATON (D. Cady). A handbook of modern French painting. (8×5) London (Gay and Hancock), 8s. 6d. net. 250 illustrations.
- LA FARGE (J.). The higher life in art. (9×6) London (Unwin), 8s. 6d. net. Lectures upon French artists of the modern schools.
- BERGER (E.). Fresko und Sgraffito-Technik, nach älteren und neueren Quellen. (11×7) Munich (Callwey), 5 m. Pt. V of the author's 'Beiträge zur Entwicklungs-Geschichte der Maltechnik.' Illustrated.
- GROSSO (O.). Catalogo descrittivo ed illustrato dei quadri antichi e moderni delle gallerie di Palazzo Bianco e Rosso. (7×5) Genoa (Fratelli Pagano). Illustrated.

SCULPTURE

- HILL (G. F.). One hundred masterpieces of sculpture. From the sixth century B.C. to the time of Michelangelo. (9×5) London (Methuen), 10s. 6d. net. 100 plates.
- REINACH (S.). Répertoire des reliefs grecs et romains. Vol. I: Les ensembles. (11×7) Paris (Leroux), 10 fr. Illustrated.
- MENDEL (G.). Catalogue des figurines grecques de terre cuite. Constantinople (Musées impériaux ottomans), 15 plates.
- DUTSCHKE (H.). Ravennatische Studien. Beiträge zur Geschichte der späten Antike. (10×7) Leipzig (Engelmann), 12 m. Illustrated.
- BALCARRES (Lord). The evolution of Italian sculpture. (10×7) London (Murray), 21s. net. Illustrated.
- MARRIAGE (Maud E.). The sculptures of Chartres cathedral. (9×6) Cambridge (Univ. Press), 12s. net. Illustrated.

Recent Art Publications

ENGRAVING

- GEISBERG (M.). *Die Anfänge des deutschen Kupferstiches und der Meister E. S.* (12×9) Leipzig (Klinkhardt & Biermann), 16 m. 70 plates. 'Die Meister der Graphik' series.
- SALAMAN (M. C.). *Old English colour-prints.* (12×8) London ('Studio' winter number), 5s. 40 chromo-plates.
- SINGER (H. W.). *Max Klingers Radierungen, Stiche und Steindrucke.* (10×8) Berlin (Amsler & Ruthardt), 40 m. Phototypes.
- PATON (H.). *Colour etching. A practical treatise.* (9×6) London (Simpkin, Marshall), 3s. 6d. net. Separate issue, from the author's *Etchings, Drypoint and Mezzotint*, 2nd edition.

MISCELLANEOUS

- MOREAU-NÉLATON (E.). *Le portrait en France à la cour des Valois. Crayons français du XVI^e siècle conservés dans la collection de M. G. Salting à Londres.* (18×12) Paris (Libr. centrale des Beaux-Arts). 36 plates with text, in portfolio.
- LAFAYE (G.). *Inventaire des mosaïques de la Gaule, I. Narbonnaise et Aquitaine.* (11×7) Paris (Leroux), 6 fr.
- DAY (L. F.). *Windows, a book about stained and painted glass.* Third edition revised and enlarged. (9×6) London (Batsford), 21s. net.
- ELLWOOD (G. M.). *English furniture and decoration, 1680-1800.* (12×9) London (Batsford), 25s. 187 plates.
- FFOULKES (C.). *Armour and weapons.* With a preface by Viscount Dillon. (10×6) Oxford (Clarendon Press). London (Frowde), 6s. 6d. net. Illustrated.
- WEAVER (L.). *English leadwork, its art and history.* (12×8) London (Batsford), 25s. net. Illustrated.
- PELTZER (R. A.). *Geschichte der Messingindustrie und der künstlerischen Arbeiten in Messing (Dinanderien), in Aachen und der Ländern zwischen Maas und Rhein.* (9×6) Aachen (Cazin), 3 m. Illustrated.

- CREUTZ (M.). *Kunstgeschichte der edlen Metalle.* (10×7) Stuttgart (Enke), 18 m. Vol. II of *Luër and Creutz: Geschichte der Metalkunst*; 401 illustrations.
- BASSERMANN-JORDAN (E.). *Der Schmuck.* (10×7) Leipzig (Klinkhardt & Biermann), 7 m. 136 illustrations.
- MIGEON (G.). *Les arts du tissu.* (10×7) Paris (Laurens), 10 fr. 175 illustrations, 'Manuels de l'histoire de l'Art' series.
- RHEAD (G. W.). *History of the fan.* (14×10) London (Kegan Paul), 84s. net. With 127 plates, some in colour, and other illustrations.
- Modes and manners of the nineteenth century as represented in the pictures and engravings of the time.* Translated by M. Edwardes. 3 vols. (9×6) London (Dent); New York (Dutton), 21s. net. Col. plates, etc.
- THOMSON (W. G.). *A description of the Enghien tapestries in the collection of Messrs. Lenygon.* (12×9) London (31, Old Burlington Street), 6 pp. Illustrated.
- PONCELET (E.). *Sceaux et armoiries des villes, communes et juridictions du Hainaut ancien et moderne: sceaux communaux conservés aux archives de l'état à Mons.* Mons (Dequesne-Masquillier). Illustrated.
- KEMMERICH (M.). *Die deutschen Kaiser und Könige im Bilde.* (13×9) Leipzig (Klinkhardt & Biermann), 2 m. 50. Authentic portraits from Charlemagne to Charles V, 68 pp. Illustrated.
- MACFALL (C. H.). *Beautiful children, immortalised by the masters.* (11×8) London (Jack), 20s. net. 50 plates in colour.
- COFFEY (G.). *Royal Irish Academy collection. Guide to the Celtic antiquities of the Christian period preserved in the National Museum, Dublin.* (9×6) London (Williams & Norgate), 1s. 6d.
- SAVIGNY DE MONCORPS (Viscount de). *Almanachs illustrés du XVIII^e siècle.* (10×7) Paris (Leclerc). With notes upon the binders of the 'Calendrier de la Cour.' Photographures, etc.

ART IN FRANCE



AT its meeting on November 13, the Académie des Beaux Arts unanimously decided to recommend to the Institut de France the appointment of M. Georges Lafenestre as Keeper of the Musée Condé at Chantilly in succession to the late M. F. A. Gruyer. M. Lafenestre has already been the successor of M. Gruyer in the post of Keeper of Pictures at the Louvre, in which he in his turn was succeeded by M. Paul Leprieux, the present holder of that office. There is little doubt that the recommendation of the Académie will be confirmed by the Institut; the election will probably take place before this number is published. M. Lafenestre has been a member of the consultative committee of THE BURLINGTON MAGAZINE from its foundation.

Madame Waldeck-Rousseau, widow of the Prime Minister, has presented to the Palace of Versailles the well-known bust of Gambetta by Carriès, which has been placed in the room on the ground-floor of the palace where new acquisitions are exhibited. There it has joined Bernstamm's *Renan* and several works bequeathed by the Princesse Mathilde, including

the portrait of the Prince Imperial by Jules Lefebvre and that of the Prince Napoleon by Flandrin. Thus do the conflicts of this life end in peace—in a museum.

The Musée Carnavalet has been presented by Madame Groult with an interesting and amusing picture which she had lent to the recent exhibition of the Town of Paris. It is *Un Guichet du Louvre en 1791*, by Demachy and represents a porch opening on the square courtyard of the old palace; a crowd of collectors and sightseers are gathered round a bookseller's stall and in front of a number of pictures exposed for sale on the wall.

The first official step has been taken towards the conversion of the seminary of St. Sulpice into a new Luxembourg. By a Decree of the President of the Republic published on November 24, the seminary building has been handed over to the Ministry of Fine Arts for the purpose of receiving the national collection of works by living artists. The transformation of the building will be a long business, and it will be at least two years before it will be ready to house the collection, a considerable part of which cannot now be exhibited owing to want of space. The overcrowding of the Luxembourg is increased by the

fact that the Louvre has not been able to house a great many works of artists now dead, which ought to have been transferred long ago. This, no doubt, will be remedied so soon as the Pavillon de Flore is ready for occupation.

The town of Moulins, which possesses a fine collection of pictures and other works of art, has hitherto been without a proper museum and has been obliged to disperse its possessions in various buildings. In 1905 M. Mautin, formerly secretary of the Prefecture, bequeathed to the town his private collection and his house, which adjoins a building erected in the sixteenth century by Anne de Beaujeu, now the headquarters of the gendarmerie. His intention was that this building and his own house should be converted into a museum. The necessary arrangements have now been made for realising this excellent idea and the gendarmerie will shortly move to new quarters. The new museum is situated in the Place du Palais de Justice.

Three rooms in the Rouen museum have been set apart for the collection of modern pictures recently bequeathed to the town by M. F. Depeaux, which is now open to the public. The collection includes good examples of Monet, Sisley, Fantin-Latour, Thaulow, etc., and a whole room is devoted to the works of the Norman painter, Lebourg.

A serious robbery was committed at the church of St. Vincent, at Rouen, at the end of last month. The thieves carried off a chasuble and dalmatic made in 1724 and six valuable tapestries of the sixteenth and seventeenth centuries. The following is a brief description of the tapestries:—(1) A tapestry of the year 1598, 2 m. 60 by 1 m. 44, representing the ordination, trial and imprisonment of St. Vincent; (2) a tapestry of 1600, 3 m. 80 by 1 m. 63, representing the first sufferings of St. Vincent; (3) a tapestry of 1605, 3 m. 95 by 1 m. 70, representing the last sufferings and death of St. Vincent; (4) a tapestry of 1630, 2 m. by 3 m. 42, representing Christ before Herod; (5) a tapestry of 1641, 2 m. 95 by 3 m. 38, representing the Resurrection of Christ; (6) a tapestry 2 m. 25 by 1 m. 15, representing the Coronation of the Virgin, with St. Clare and St. Francis of Assisi; in the background several personages including the devil. As these tapestries are likely to be offered for sale abroad, especially in America, it would be useful to make these particulars as widely known as possible. No trace of the thieves has yet been discovered. This deplorable event has once more drawn attention to the absence of any security for works of art in churches. It is time that the long-talked of measures for their better protection should be seriously taken in hand.

An interesting scheme for the acquisition of the Paris fortifications has been presented to the Municipal Council by M. Dausset. He

proposes to acquire from the State the fortifications and the military zone, which have a total area of 8,500,000 square metres, at a cost of 210 million francs, and to spend a further sum of 85 millions on laying out parks, avenues and promenades. He estimates that the whole cost can be provided by the sale for building purposes of 2,595,000 square metres of the land acquired, the value of which will be greatly increased by the improvements made by the municipality. The scheme seems a practical one, and, if the State gives its consent, Paris will be surrounded by pleasure grounds at a comparatively small cost, even if M. Dessant's estimate should be too optimistic. The levelling of the fortifications has long been discussed, as they are useless for modern warfare.

A committee has been formed for the erection of a monument to Cézanne in his native town of Aix-en-Provence, where he lived and died. MM. Claude Monet and Renoir are the honorary presidents and M. Frantz Jourdain is the chairman of the executive committee, which consists of MM. Bonnard, Maurice Denis, Octave Mirbeau, K.-X. Roussel and Edouard Vuillard. There is a large general committee, international in composition, on which Germany is strongly represented and England not at all; the only representative of America is Mr. Charles Loeser, who has long been an admirer of Cézanne and a collector of his works. It is to be feared that appreciation of Cézanne is more widespread in Germany and other countries than in England or America; but at least a few eminent English critics and artists are among his admirers, and they would surely not all have replied in the negative to an invitation to join in honouring his memory. The execution of the monument has been entrusted to M. Aristide Maillol; it could hardly be in better hands. Subscriptions should be sent to the honorary treasurer, M. Maurice Gangnat, 24, Avenue de Friedland, Paris.

A collector whom Balzac would have recognised as a true *confrère* of Cousin Pons, although her circumstances were more fortunate than his, has recently died at her hôtel in the rue de Courcelles, in her eighty-fourth year. Mlle. Alexandrine Grandjean was the daughter of an *antiquaire* of the old school, well known in the Paris of the forties and fifties. Brought up from her earliest childhood among works of art, she early acquired the taste for them and became a genuine connoisseur. She inherited from her father a valuable collection as well as a considerable fortune, and she herself was a collector all her life. She was a person of original character, who was not spoiled by wealth and retained her simple tastes to her death. Until prevented by old age, she did her own marketing daily and brought back in her basket with the cheese and salad old lace,

Art in France

jewellery and other objects that she had picked up at a dealer's or collected at an auctioneer's office. Mlle. Grandjean has bequeathed the whole of her property, with the exception of her collection, to the town of Paris, subject to certain legacies, for the foundation of a home for aged

men on land she owned at Belleville. Her collection she has left to the Union centrale des Arts décoratifs on condition that it remains in her house in the rue de Courcelles (also bequeathed to the Union) and that it is known as the Musée Grandjean, in memory of her father. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



N early work by the Netherlandish master, Petrus Christus, has recently been discovered at Schloss Vollrads, near Winkel on the Rhine. An indifferent Netherlandish *Crucifixion*, dated 1559, was taken thence to Cologne to be cleaned, when the restorer found it to have been painted over an older piece of work. The frame had likewise been daubed over. Upon removal of the coatings, a suckling Madonna and the signature 'Petrus, Xdi me fecit, A. D. 1449,' were uncovered.

At Kiel, new museum and exhibition buildings were thrown open to the public on November 15th: they were erected at a cost of more than half-a-million marks. The first exhibition held in them was one of the work of artists living in Schleswig-Holstein. Professor M. Schmid has arranged a museum to meet the special needs of the students at the Polytechnical Institute in Aix-la-Chapelle. This 'Reiff Museum,' as it is called, shows the development of various stages of handicraft.

The museum at Cologne has come into possession of a *Crucifixion* by the Master of the Life of Mary. This is a triptych, with SS. *Andrew and James* and an *Annunciation* on the wings. The picture is described in Aldenhoven's monumental work upon the School of Cologne, and had found its way to a London dealer. The museum at Elberfeld has received as gifts from Mr. and Mrs. Bayer a *View of Amersfoort* by Aelbert Cuijp, and a Moroccan landscape by John Lavery. The Antiquarium at Munich has been enriched by a beautiful Greek bronze statuette of a nude girl, a little under a foot in height. She rests upon her right foot—the other barely touches the ground—and looks downward. The arms, which were cast separately, are lost, but the rest is in a very good state of preservation, especially the back and one side of the face, which are covered with a beautiful, very dark patina. This statuette was found near Saliniki, and it dates from a period prior to Praxiteles. The museum at Stuttgart has acquired the the predella of the so-called Drackenstein altarpiece, the wings of which have found a home in the Berlin museum, and two altar wings in the style of Mabuse. A magnificent collection of pocket watches formed by Mr. Pleissner has been purchased by the Saxon Government for the

'Mathematisch-Physikalische Salon' at Dresden. Pocket watches were invented by Peter Henlein, of Nuremberg, before 1511. None of his workmanship are known to-day: but the Pleissner collection contains some specimens as old as 1540. It also contains the earliest known specimen which has a minute hand. This was made between the years 1670 and 1680 for Charles XI of Sweden. In keeping with the fact that pocket watches were a luxury until about the end of the eighteenth century, they display an amount of costly and beautiful decoration, which tended to make them valuable apart from their time-telling quality. During the eighteenth century, the French, Swiss and English watchmakers produced the most beautifully decorated pieces; by this time the round shape, which we use in our day, had become customary, whereas the small portable watches (not always worn in a pocket as we wear ours), show varied forms during the sixteenth and seventeenth centuries. The Pleissner collection contains among others beautiful specimens of the work of Jacques Pasteur (in Paris, with enamelled decorations by Huaut), of Cabrier and of Borell (in London), of Colanby in Geneva and of Lenkert and Poncet in Dresden.

A most interesting exhibition has just been held in Berlin, of artistic work produced by labourers in their spare time. The output has surprised everyone enormously, both as regards quality and quantity. Among the 'amateurs' represented, there were miners, dockhands, factory men, locksmiths, lithographers, printers, etc., all of them men between 16 and 30 years old, with pay of from six to thirty-five shillings a week. Some of the self-portraits are astounding; sketches of workshops by one man had an undoubted affinity with the work of Menzel; there were excellent caricatures, drawings of butterflies and insects, executed with painstaking accuracy, etc. One man had drawn and painted a clever picture book for his children. Another exhibitor, a miner, had smudged truly powerful sketches of his wife and children on the margins of old newspapers, with coal dust. The exhibits were, of course, only the best of the best, selected out of a very great number of specimens that had been submitted. Yet they seemed to show that there is a good deal more true artistic talent running to waste for want of cultivation than is generally supposed.

H. W. S.



THE MUSIC LESSON. BY JAN VERMEER. IN
THE COLLECTION OF MR. HENRY C. FRICK



LADY WITH A GUITAR. BY JAN VERMEER. IN
THE COLLECTION OF MR. JOHN G. JOHNSON

❧ ART IN AMERICA ❧

DUTCH PICTURES IN THE HUDSON-FULTON EXHIBITION—II



FRANS HALS is represented in this exhibition by twenty pictures, a greater number than any other painter except Rembrandt, but he is much less completely shown than Rembrandt, for the reason that all the more important works, with one exception, belong to the period from about 1640 to 1650.

Mr. Altman's *Merry Company* is supposed to be of about 1615, or among the earliest of the artist's known works. For the brilliant period of the great corporation pictures, from about 1620 to 1635—the period of such marvels of free yet precise execution and gay, clear colour as *The Laughing Cavalier*—we have only a few sketchy things and three miniature portraits. The earliest of the very fine pictures is Mr. Morgan's *Michiel de Wael*, so called—the resemblance to the personage in the Haarlem Doelen pictures is not convincing—dated 1638, and it shows already the beginning of Hals's 'black manner.' Of the remaining eleven pictures, five are dated for the years 1643 to 1648, and the others may be safely allowed the dates assigned them, except, perhaps, the *Portrait of a Lady* belonging to the Museum, which, I confess, seems to me far too coloured for the palette of 1650, a palette consisting of little but black, white, red and yellow ochre. For the last period of Hals's works, from 1650 to his death in 1666, we have nothing in this exhibition.

The *Merry Company* is Hals at his most irresponsible. One can hardly doubt that it was an intentional caricature rather than a serious picture, but it is prodigiously, almost impudently, skilful. In colour it is bright and hard, absolutely without tone or atmosphere, but its execution is amazing for directness and precision. It is in singular contrast to the works of twenty or thirty years later that surround it, but is of a quality to intensify the old mystery as to what its author had been doing during the more than thirty years he had already lived, and as to where he had acquired this surprising method. By 1640, about which time Mr. Morgan's *Portrait of a Lady* was painted, Hals was fifty-six years old, and his light-hearted days were over—the next year he was to paint that group of *The Regents of Saint Elizabeth's Hospital*, which, in its grave dignity, contrasts so strongly with the swaggering groups of his prime. Henceforth he is never gay, though he may be hasty and careless at times, as certain canvases here show him, but it is during this decade that his most profound and serious work was done. What he was capable of as sheer technician we cannot learn here, but as artist we have him at his very best. There is little progressive change to be noted—perhaps the more complete works tend to range themselves near the beginning of the period

and the slighter ones near the end, and the earlier works have generally a finer sense of colour in their lack of determinate hues. Thus the fine head of a man lent by Mr. Widener has a little less tendency to pure black in the shadows and a slightly more coloured quality than the equally fine three-quarter length of a man lent by Mr. Huntington. A similar contrast, but more marked, is to be found between Mr. Widener's attractive *Isabella Coymans* and the Morgan portrait. Mr. Widener's picture, in the type of the lady herself and in the free movement of the figure, is the more taking of the two, but the blacks and whites are of less beautiful quality, the handling is less subordinated to just representation, the painting is looser and more summary.

Somewhere in this period, then, at the beginning of it rather than at the end, I should place the Museum's *Portrait of a Lady*, and somewhat later its *Portrait of a Man*. Mr. Morgan's *Vrouw Bodolphe* is dated 1643. These three pictures are, to my mind, the finest works of Hals in the exhibition and among the finest anywhere. The *Portrait of a Lady* is an unusually complete picture, the characteristic handling of the painter being so thoroughly subordinated to an entire realization of natural appearance as almost to escape the attention, and it is a very unusually beautiful piece of colour. The flesh is cool and with the blackish shadows of all Hals's later works, but it is unmistakably pulpy flesh, with blood in it, not wooden or bricky or yellow. The clasped hands are a marvel of rendering—without a touch too few or too many the real, firm, plump white hands are put before us. The blacks and whites and grays are delicious in quality, and there is a lovely rose in the petticoat and deep blue in the sky, all these different colours taking their places in a quiet, silvery tonality. There is much less positive colour in the *Portrait of a Man*, and much less definition also, but there is equal beauty of tone. The head is a strong one, finely characterized, and low in key. There is black mixed with everything on the canvas, as in Whistler's later work, and, as with Whistler, there is no sense of colourlessness. Above all there is none of the disconcerting suddenness of shadow that Hals often indulges in—none of the sharp gashes of black with which he will sometimes strike in a mouth or the shadow of a hat. The handling is extremely loose and free, but everything is fused. The *Vrouw Bodolphe* is a more positive and realistic work, and a more colourless one, than either of these. There is little finesse in it. The light and shade is strong, the colour reduced, practically, to black and white and the yellowish flesh, perfectly adjusted to each other in values but with no great research of quality. She is a very ugly old woman, and Hals has told the truth about her ugliness unflinchingly, as he has told the truth exactly about her dress and her ruff and the high-backed

Art in America

chair she sits in. With a calm, sure brush, never wasting a touch but making no parade of his felicity, intent on the thing he has to say and not on his mode of saying it, except to make his language perfectly clear, he has placed tone by tone and light by shadow, till we see the old lady sitting there, as real and as human as he saw her.

An indiscreet admiration for Hals has been responsible for much of the demoralization of modern painting. I should like to take some modern painters before this portrait and bid them emulate its splendid sanity and gravity and self-restraint.

There are six pictures by Vermeer in this exhibition—a large number when one considers how few he painted, and more than can often be seen together. They vary considerably in manner of painting, and one's understanding of the painter would be aided could one make out a chronology for them. Omitting from consideration Mr. Altman's *Girl Sleeping*, which had not arrived when his preface was written, Dr. Valentiner places Mr. Huntington's *Lady with a Lute* as the earliest, and Mr. John G. Johnson's *Lady with a Guitar* as the latest, alleging no other reason than the greater size of the figure in the latter picture. By giving the *Girl Sleeping* the number 137A he places it as nearly as possible in the middle of the series, yet the figure is larger than that in Mr. Johnson's picture. There are next to no dates to go upon, but Vermeer did date one picture, *The Procuress* of 1656, in the Dresden gallery, and in that indubitably early work the figures are life size. If I were to attempt an arrangement of the pictures, myself, I should do it on the assumption that an artist's most characteristic and most precious qualities require time for their development and that a work possessing these qualities in a high degree must be a mature work. There might of course be a falling off in later work, but this would hardly occur in the case of an artist who painted so little and died so young as Vermeer.

The most original and personal elements of Vermeer's style, in which his art differs from all that preceded it, are his consummate treatment of light and his habit of lighting his picture from a source well back within it; his coldness of tone inclining to blue; and his inimitable flat modelling. Hardly less characteristic, though he shares these qualities with others, are his elegance of spacing and composition, and his impeccable draughtsmanship.

It seems to be agreed that Mr. Johnson's picture was left in the artist's studio at the time of his death; and it is obviously unfinished and the more interesting on that account, as showing the early stages of Vermeer's work upon a canvas. It does not necessarily follow that it is a very late work—it may have been abandoned at any time in his career for one or another reason. A reason

that suggests itself is the obvious imperfection in the drawing of the right hand, which it would be hard to parallel elsewhere in the painter's work. Mr. Henry C. Frick's *Music Lesson* is also difficult to classify. There are exquisite passages in it, and the lighting is characteristic, but it does not seem quite to hang together. The composition and the values are confused. There has evidently been some retouching needed, and the work of the restorer may account for the puzzling effect.

The remaining four pictures would, in my view, present few difficulties. The *Girl Sleeping* should be far the earliest of them. It is a sound and admirable piece of work by an able young man who has not yet found himself. The light is straight from the front, with no subtleties of illumination, and the shadows of the flesh are brown and sharp. The figure is well back in the canvas, and the still life in the foreground, most realistically painted, becomes the real subject of the picture. It bears much the same relation to the master's later works as do Velazquez's *bodegones* to his great pictures. It is an exercise, pure and simple. Only in the half-lighted room beyond the open door in the background is there a hint of what its author is to do. A curious detail, which seems to have been overlooked in all descriptions of the picture, is the ghost of a glass goblet which was painted over the other objects on the table after the paint was quite dry, and has since been nearly cleaned off.

Next, but after a long interval, I should place Mr. Morgan's beautiful *Lady Writing*. In colour, lighting and arrangement it has all the marks of the mature Vermeer, but the head is a little round and over-modelled, betraying his inheritance from earlier painters, and the arms and hands, charmingly as they are painted, have not quite the masterly precision of those in the *Girl with Water Jug* belonging to the Museum. Here, for the first time, we have the fully developed style of the master. The perfection of line and spacing, the absolute rightness of the forms, the cool harmony of blue and white and pale yellow, the modelling in broad flat planes—these are Vermeer at his ripest. It is a magnificent picture, but at some time, before it came into the possession of the Museum, it has been over cleaned, and therefore lacks that last bewitching grace of trembling light and air which caresses and envelops the *Lady with a Lute*.

It is this picture, without provenance and without history, until now uncatalogued and undescribed, which is that pearl of price, a perfect work in perfect condition of the most perfect painter that ever lived. After Rembrandt's *Portrait of a Girl* it is the greatest glory of the exhibition, and not Rembrandt's genius, nor any other, could eclipse its infinite refinement.

KENYON COX.



George Suttling
1836 - 1919
From a gum-print by Otto Rosenheim
by special permission

EDITORIAL ARTICLES

THE SALTING COLLECTION

It is with great pleasure that we print Mr. C. H. Read's appreciation of Mr. Salting, and that we take this opportunity to reproduce, for the benefit of that wide circle of art-lovers who knew and respected him, Dr. Otto Rosenheim's admirable photograph. The occasion of this bequest is so singular, the feeling of gratitude to the great collector must be so widespread, that a more personal note than is usual in our pages seemed appropriate.

The terms of Mr. Salting's will have now been made public, and have occasioned some discussion as to the precise results which are to be expected from it. It is only natural that the heads of the various departments of our National Museums should wish to see the collections over which they preside enriched by some share of Mr. Salting's treasures, and doubtless most amateurs who were acquainted with the collection have their own ideas as to how the objects could be distributed so as best to enhance their effect, and make them of the utmost value to students. But the task of re-writing Mr. Salting's will is at best a superfluous one, and the only practical point for discussion is what exactly were Mr. Salting's intentions as expressed in the will. For the most part these seem to be admirably clear. The words which refer to the art collections are as follows :—

'And unto the Nation my art collections, namely, my pictures, or such as they (the Trustees) may select, to the National Gallery, and my other collections, whether in my chambers or at the South Kensington Museum, to be kept at the said Museum, and not distributed over the various sections, but kept all together according to

the various specialities of my exhibits. . . . And as regards my Prints and Drawings which I leave to the Nation, I desire that the Trustees of the British Museum shall select any that they deem worthy of being added to the National Collection.'

From this it is evident that the pictures, or rather such as the Trustees of the National Gallery may select, will go to the National Gallery, the prints and drawings to the British Museum, and all the remaining works of art to the Victoria and Albert Museum, where they are to be kept together in a classified arrangement. That this latter condition is not in accordance with the plan of exhibition adopted at South Kensington may be regretted by some, but does not in view of the terms of the will appear open to discussion.

There remain two points which have given rise to discussion. First, as regards the important collection of portrait-miniatures : these are not specifically mentioned. The only question is, therefore, whether they come under the category of 'pictures,' 'prints' or 'drawings.' Unless they do, they must go with the remaining works of art to the Victoria and Albert Museum.

Portrait-miniatures range between small paintings, as in the case of Holbein and Hilliard, to small wash-drawings, as, for example, in Cosway's work ; but their complex nature—the importance of their mounting and setting—seems to place them in the category of *objets d'art*.

The second point is more dubious, and raises a question which has long been mooted without any prospect of definite decision : Are the highly finished Turner water colours 'pictures' or 'drawings' ? In the first case they join the great collection of Turners at the National Gallery ; in the second, they belong to the

The Salting Collection

Department of Prints and Drawings at the British Museum. The point is a nice one, for, while water colours are still called drawings, since in origin they were but transparent colour washes upon pen drawings, Turner in particular did so elaborate the technique of water colour that the resultant effect became to all intents and purposes that of a painting executed in water colour. We do not envy any legal authority who might have to pronounce on this point, but we cannot doubt that the matter is capable of adjustment between the two museums concerned. Our own feeling is that, in view of the large number of water colours by Turner already at the National Gallery, to which Mr. Salting's examples would only form an interesting addition, and in view of the danger to water colour from exposure to light, we should welcome a decision which deposited these examples in the Print Room of the British Museum, where it would be easier to preserve them in accordance with Mr. Salting's own careful methods.

The Salting Collection is of such varied


and surpassing interest that we have decided to devote to it a series of articles in the forthcoming numbers of *THE BURLINGTON MAGAZINE*. Each division of the collection is to be treated in a separate illustrated article by an acknowledged authority on the particular subject. The following articles have been arranged for :—

Drawings and miniatures	Mr. Sidney Colvin
Chinese bronzes and Ivories	Mr. C. H. Read, P.S.A.
Bronzes and medals (two articles)	Mr. G. F. Hill
Porcelain	Mr. Edward Dillon
Italian pictures	Mr. Claude Phillips
English and French pictures	Prof. C. J. Holmes

In addition to these it is hoped that Dr. A. Bredius may be able to contribute an article on the Dutch pictures. In this way we hope to place before our readers an authoritative account of all that is noteworthy in this, one of the most splendid accessions which our national museums have ever received.

GEORGE SALTING

BY C. H. READ, P.S.A.

OME years ago Mr. Salting was discussing with me the destination of some of his collections, and I remember insisting upon the fact that, whether he liked the position or no, he had become a public character, and that the world would inevitably regard his actions from that standpoint. The newspapers have amply justified my belief. Just as Palmerston was always shown in 'Punch' with a straw in his mouth and Disraeli with a curl on his forehead, so George Salting is to be characterised as having lived in two

rooms over a club, as having paid sixpence for his tea, or three shillings for a dinner on the same day that he had bought a picture for £5,000. The prominence given to these trivialities, even in the most serious notices, can only have given pain to those who knew him intimately, and an entirely false idea of the man to those who did not. Simplicity in personal habits, economy in personal outlay, have called forth pages of eulogy when they were the characteristics of a Wellington or a Moltke. How much more do such habits become the almost necessary reaction in the case of a man whose whole life is

spent in the pursuit of the articles of luxury of all past times? Apart from his collections Mr. Salting really lived the simplest of lives. Quiet, entirely without ostentation or pretension of any kind, he possessed a refinement of taste and knowledge of ancient art that is given to few, and his collections at South Kensington will undoubtedly stand the test of the newest and most advanced criticism for many generations. As a great collector of the most catholic sympathies he stood almost alone, and he has unquestionably left his mark on the connoisseurship of our day. Whether or no his early ambitions crystallized in the form of an ideal may not be known, but it is at any rate no small matter for the nation when a man of great wealth and culture concentrates his energies, his time, and his money upon the gathering together of the finest works of art and allows the public to share his enjoyment. Even if he had not left his collections to the nation he would have deserved the gratitude of his contemporaries, for, in effect, during his life he supplemented the museum grants by many thousand pounds a year. By his magnificent legacy he has made England's position in the art world immeasurably stronger, and short of a universal convulsion it is hard to see whence such another collection can be got, no matter what amount of money may be available to secure it. It is often said that, in spite of our complicated racial composition, we

are really not an artistic people; that we have not a reasoning love for beautiful things, and a corresponding distaste for what is unlovely. To whatever extent this may be true, bequests like Mr. Salting's should go far to improve the position, and if they do not have effect in this direction we do not deserve to possess them.

A good deal has been said of late of the responsibilities of wealth. Those of a nation in relation to its wealth of art treasures are no more negligible, and Mr. Salting's contribution gives us an opportunity of considering anew how far our possessions of the kind are actively productive of good. The professors of the various arts are not alone to blame if sufficient energy is not shown in this direction. A demand from the public for greater beauty in its daily life will assuredly have an effect in due time. The inspiration, both for the public and the artist, if they have it not innate, exists in the great national museums, and it is essential to our artistic well-being that it should be absorbed by both. If Mr. Salting's munificence leads us in these paths, he will have conferred a lasting benefit on his country, and have raised a monument to his memory that will keep it alive for many generations. The Salting Gallery at the Victoria and Albert Museum will be a museum in itself when the various sections of the collection are gathered together again in accordance with his will.

❧ THE LUDWIG MOND BEQUEST ❧

FOLLOWING immediately on Mr. Salting's magnificent bequest to the nation comes the news of the reversion to the National Gallery of the greater part of Dr. Ludwig Mond's collec-

tion of pictures. To the general public this will, perhaps, convey no adequate idea of the extraordinary good fortune which has of late attended our national museums from the public-spirited beneficence of a few individuals, but, as far as pictures are concerned, Dr. Mond's bequest is of even

The Ludwig Mond Bequest

greater importance than Mr. Salting's. Indeed, no other collection of old masters has been brought together in England of recent years which contains so many rare and distinguished masterpieces. The will in which this reversionary bequest was made is a remarkable document. It betrays—what all who knew Dr. Mond might have expected—a singularly lofty ideal of devotion to the public good, together with a keen intelligence as to the best way to carry his beneficent intentions into effect by allowing a large freedom to his trustees. There is, too, a new note of internationalism in the terms of the bequest, which shows that to men of Dr. Mond's large sympathies the causes of science and art are no longer separated by political boundaries: for, after arranging that about fifty pictures are to be offered to the National Gallery on the termination of Mrs. Mond's life-interest in them, he directs that the remainder are to be made into one or more collections according to schools, and offered to any well-kept museum or museums either in Europe or Canada that the trustees may select. It is, surely, a very rare thing for a testator to express his goodwill to such a large portion of the earth's inhabitants. Such an expression of feeling is not a little refreshing to those who care for art and not for its ministration to personal or national vanity, after the outbursts of patriotic criticism which we have had of late.

Still, as is natural, Germany, the country of Dr. Mond's birth, and England, the country of his adoption, benefit most directly. To Germany—leaving out of account the generous bequests for scientific and philanthropic purposes—he leaves £20,000 for the promotion of sculpture and painting at Munich, and to England the greater part of his pictures. This last bequest is, however, subject to two con-

ditions—one, that the trustees accept not less than three-quarters of the whole list, though with generous permission to make up the amount by selection from the remaining works; and, secondly, that the pictures be kept substantially together in one room. This latter is the one restriction that we cannot help regretting, knowing how much the value of pictures is enhanced by harmonious aesthetic arrangement. Such arrangement is not always to be compassed where works of widely differing periods and schools have to be placed in one room. We can only express a hope that, in view of the extreme importance of the collection, this may not stand in the way of its ultimate acceptance by the trustees.

Of the pictures themselves we hope to treat at greater length from time to time; at present it will suffice to mention a few of the greatest masterpieces. For the most part they have the interest of representing unusual phases of the activity of their authors. Thus, the *Crucifixion* from the Dudley Collection is the most purely Peruginesque of all Raphael's works, and at the same time one of the most perfect. The Titian *Madonna and Child* is almost the last word of Titian's latest manner, supreme in its mysteriously synthetic, almost elliptic statement. The Botticellis likewise are very late works, showing the artist in a little known mood of vehement dramatic fervour. The Fra Bartolommeo is certainly one of the most attractive of all that rather repellant painter's works, with a note of almost Venetian splendour in its romantic beauty of setting. Of the most important pictures not included in the list, as published, we may note a miniature by Fra Bartolommeo of exquisite beauty, a Giovanni Bellini *Madonna and Child*, a Ghirlandajo *Madonna*, and, most important of all, *The Holy Family*, by Mantegna

THE NEW GALLERY

IN the course of this month the New Gallery will close its doors for the last time, and these well-known, well-ordered galleries will be offered up as a sacrifice to the Moloch of modern civilization, the foreign restaurant. It is with feelings of deep regret that we have heard this news. So short is the time since St. James's Hall, one of the time-honoured homes of first-class music in London, was slaughtered on the same altar, that the passing of the New Gallery in addition creates a sense of alarm. It is not only the destruction of a shrine of art, not the closing of a familiar meeting-place for artists and amateurs, not the practical failure of a well-meant scheme for artistic regeneration, which cause this alarm, but the consciousness of a general trend in public life to force art and artists into the commercial whirlpool and bind them as slaves to the wheels of mere commercial enterprise.

The fault, we maintain, lies with the public mind, which, especially in the metropolis, either from the general apathy with which it regards all artistic enterprise or from care of its own pocket—a difficulty which cannot be gainsaid—fails to note the gradual sapping at the roots of national vigour in the fine arts which has been going on with such alarming rapidity. The modern hotel or restaurant has invaded our daily life, chiefly through the ever-increasing number of well-to-do persons who are too proud to enter a public-house and not clever enough to perform on a stage, but who have a natural craving for one or both of these sources of physical excitement. It is not for *THE BURLINGTON MAGAZINE* to do more than point out this national danger, which could be well illustrated by the streets of Berlin at night. It is in the cause of the fine arts that *THE BURLINGTON MAGAZINE* wishes to protest.

The greater the demand for these glorified public-houses, the greater will be the demand for sites in the centre of the West End of London. The easiest victims are institutions like the New Gallery, which have no subsidy, and the existence of which is made precarious by the ever-increasing burden of rates and taxes. A great part of the vast sums of money spent nowadays on mere eating and drinking must inevitably be deducted from that surplus which could be relied upon before for the support and encouragement of the fine arts.

It is for reasons of this sort that we regard the passing of the New Gallery as something like a calamity to art. The gallery itself during the twenty-two years of its existence has performed a useful function, even if it has never quite fulfilled the intentions with which its predecessor, the Grosvenor Gallery, first embarked on its venture. The summer exhibitions may not have done more than supplement, rather than correct, the exhibitions at the Royal Academy, but the historical exhibitions, the Venetian and other special exhibitions of the kind, and the separate exhibitions of the works of Burne-Jones, Watts and Rossetti have been memorable achievements. Their story has been lately set forth by Mr. Charles Hallé, one of the directors of the moribund gallery. It is to the New Gallery also that such important developments of modern artistic progress as the Arts and Crafts Society, the International Society of Painters, Sculptors and Gravers, and the Society of Portrait Painters owe most of their vitality.

The New Gallery is passing, and there seems no chance of its being replaced. Private venture cannot in these days of financial pressure afford to maintain such institutions for the benefit of the public. Where, then, can the fine arts flourish apart from academical restriction and

The New Gallery

commercial tyranny? It is in the truest interest of our modern artists in every

branch that THE BURLINGTON MAGAZINE asks this question.

TINTORETTO AT THE BRITISH MUSEUM—II¹

BY SIDNEY COLVIN



OF the nine designs for *Christ Delivering the Keys to Peter* which we described as occurring among the remarkable series of tempera drawings by Jacopo Tintoretto recently acquired for the Print Room, the frontispiece of our March number will reproduce the most complete and fullest in colour.² One other is almost as much of a complete picture as this; two are in ordinary sepia wash, the remainder in tempera monochrome, for the most part greenish grey, passing here and there into tints of purple and brown. The general scheme of the composition is the same in all; but the block or elevation on which Christ stands bending towards Peter is placed sometimes to the right and sometimes to the left; the groups of worshippers and bystanders are both varied in themselves and variously advanced in light or withdrawn in shadow; the suggestion of a castled hill in the background is tried with various effects of outline and sky, and the wreath of child-angels above swings now in one shape and now in another.

Proceeding now with our rough preliminary account of the drawings in general, no less than thirty-three out of the eighty, as was stated, are trial designs for *The Probation of St. Antony*. Of the two well-known phases of that subject, the luring of the saint by demons in the shape of beautiful women, and his affrighting by them in the shape of fierce beasts and hideous monsters, the former is the more frequently repeated. In a few cases the two modes of attack are combined, a naked temptress appearing seated on a monstrous toad, or threatening the prayerful saint with a scourge or a brandished snake, or checking the rush against him of a ferocious bull, hound, or hyena. But generally the two themes are kept separate. In some of the designs the monochrome technique is employed: but in most, especially of the scenes of allure-ment, the figures are relieved in the colours of nature on a background of warm brownish red, in some cases originally dark and now farther darkened by time. The outlines are commonly marked in with rapid sweeps of the full brush in dark brown, the flesh parts modelled

with astonishing celerity and certainty, in tones sometimes low, but sometimes so glowing and richly blended that one feels in them the spell of all that colour magic which Venice was soon afterwards to teach to Rubens. The employment of a model or models during the work of composition seems indicated by the recurrence of certain definite feminine types, generally placed sitting or lying in the foreground towards the right or left, in varied attitudes of great naturalness and freedom, always skilfully worked into the composition so as to combine a dramatic with a rhythmical motive. The types resemble those of the two *Susannas* of Paris and Dresden; the attitudes in some cases are not far different from theirs: in other cases the temptresses turn towards us backs like that of the woman to the right in the picture of a *Concert of Women* at Dresden, or of the Grace to the left in the Venice picture of the *Three Graces and Mercury*, or of the women in the boat in the *Release of a Captive* at Dresden. On the backs of three of these *St. Antony* drawings occur powerful charcoal sketches from that antique bust of Vitellius which was to Tintoretto such a favourite object of study: some score of other drawings from it by his hand, and one at least by his daughter Marietta, are to be found in the British Museum and elsewhere.

The strange thing is that of all the prodigally varied motives, whether of temptation or terror, which the master has set down in these two series of *St. Antony* designs, not one seems to have been ultimately used. At least, we find none so used in the only picture of the subject which he is known to have painted, namely that in the church of S. Trovaso at Venice. In that picture we see how the saint, fortified by a vision of the Almighty from heaven, has risen victorious over his tormentors and strides forward across the prostrate form of one of them while the others scatter discomfited in the background. Nearly similar designs to that of the S. Trovaso picture do in point of fact occur among the drawings of our present collection, but they are designs for a quite different subject, and we shall find them, not among illustrations of the Bible and the lives of the saints, but among those of mythology and allegory.

To the mythological and allegorical group of drawings it is now time to pass. First we find three different versions of a reclining *Venus*, derived in direct descent, as to composition and

¹ For the first article see THE BURLINGTON MAGAZINE, Vol. xvi, p. 189 (January 1910).

² Owing to unforeseen circumstances, the colour-plate, which it was intended to publish as the frontispiece to the present number, has been postponed till the March number.—ED.

Tintoretto at the British Museum

attitude, from the prototype set by Giorgione in the famous Dresden picture and followed by Titian in his so-called *Eleonora, Duchess of Urbino*, or *Awakened Sleeper* at the Uffizi. In the Tintoretto sketches the type is coarsened and the drawing summary to the point of carelessness. One of them shows the figure somewhat foreshortened towards us, with a suspended curtain or open tent flinging a strong purplish shadow over the upper half of the body; this is one of the sketches which looks as though it were done from a *maquette* arranged for a special effect of light and shade. In all three a fine imaginative suggestion of landscape background is made with the slightest of means; in one instance it is a wooded parkland, in another a river in flood which comes foaming in white masses round the angle of a palace. Next we have two variations of an oblong group of Diana with her nymphs, strongly recalling in spirit and way of grouping the master's great picture of *Apollo and the Muses* at Hampton Court. In one of these, where the story is clearly that of *Diana and Callisto*, the figures, rapidly brushed in with tempera, have never been varnished; hence there is no darkening of the ground or discoloration of the paper; but the design is disfigured by the heavy black lines with which it has been squared for enlargement. In the other, where the subject is more ambiguously expressed, the figures are richly modelled and coloured in the peculiar wine-purple flesh tones which prevail in several of these drawings; the background is full of romantic suggestion both of colour and movement. It will be remembered that a painting of *Diana and Callisto* by the master was in the collection of Charles I. Did he take up the subject in rivalry with the famous work of the aged Titian, now at Bridgewater House?

Next come two repetitions of an oblong design of a naked woman lying down with both hands raised, in the act, it seems, of lifting a veil from her head, while an aged man sits on a bank hard by and looks at her intently. Is this Truth unveiling herself to Time? or can the subject be *Aurora and Tithonus*, and the moment that of her awakening? The master chose a later moment, that of their daily parting, for the fresco which he painted for the façade of the Casa S. Marcello di Gervaso (afterwards Palazzo Donato) and which was engraved by Andrea Zucchi. The composition is in this case broader and simpler than usual with Tintoretto, the figure of the long-flanked and long-legged woman full of grandeur. The earlier and slighter of the two sketches is done in monochrome heightened with white, has never been varnished, and shows the paper of its natural colour; in the second, which we reproduce (Plate II, fig. 1), the modelling is carried much farther, and a light sweep of the brush charged with

white gives a romantic suggestion of luminous sky over a mountain outline in the background.

The next subject is an unusual one. A male divinity, plump and round of form, sits on a barrel. Facing him stand or bow various figures, some nude and some in armour. One offers him a lute and a volume of music, another a pipe, another what seems to be a hand-organ, another a sword; an attendant from behind brings a jug or jar. Clearly the intention is to represent Arts and Arms doing homage to Bacchus. This design is one of the most happily composed and vivaciously touched of the whole series: accompanying it is a dull, opaquely coloured and feebly drawn copy, evidently by the same unskilled contemporary hand as those to which we have already referred. Next comes a series of six different designs for the most problematical subject in the whole collection; whether it is one of mythology or of allegory I have not yet been able to decide. The central motive is in all cases that of a woman seated on the edge of a cradle, with raised face and the action of one starting up aroused by some sudden danger or alarm. Within the cradle a child (in some of the drawings very roughly indicated) is seen similarly starting up. In five cases out of the six the woman has one foot set on the body of a prostrate enemy, whose sex is in most cases indicated as female, in one as male; while in the sixth design the vanquished enemy is not shown at all, but has been thrust out of sight into an open grave or pit at her feet. Round the central personage are grouped in every case others bringing her gifts or homage or support. One holds over her head, not threateningly, but protectingly, what in some of the more hastily wrought designs looks like a thunderbolt, but in others is defined as a trophy composed of a short sword and javelins. Another brings her on his shoulders a sack filled apparently with riches or produce. Another bears in his hand what in some cases looks like a globe and in others like a cap of liberty. In one or two of the designs a man bowing before her holds a cup near her breast, which she presses with her left hand. Among those attendant upon her one, spreading her hands with a gesture of surprised congratulation, seems to be identified by a small crescent in her hair as Diana. The number of these ministering figures varies considerably in the different designs. The most beautiful of the six, perhaps also the earliest, is the simplest, and shows only two other figures besides the woman on the cradle-edge, the child, and the trampled enemy (see Plate I). This drawing, free from all later varnish or glaze, is the best preserved of the whole collection, and the tempera colours in which the flesh is modelled are still as fresh as the bloom on an ungathered peach. In other alternative compositions for the same subject, the attendant

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figures number as many as five or six. Certain features of the subject suggest that it is one of mythology, having to do with the birth of Hercules or Bacchus, and therefore allied in motive with the beautiful picture of the *Origin of the Milky Way* in the National Gallery. Certain others again point rather to its being an allegory of the glory of Venice, akin to the two painted by the master (and afterwards badly re-painted) in the *Sala degli Stucchi* of the ducal palace. One of these contains elements which to a reader of Ridolfi's description may sound analogous to those of the set designs we are discussing. 'In one of these rounds,' says Ridolfi, 'we see Venice holding in her hands a shattered yoke and broken chains, and attended by a number of Virtues, one of whom holds the Phrygian cap on the point of a spear in token of liberty; and at her feet stands Envy stung by serpents, in the act of throwing herself headlong.' But in point of fact the composition thus described resembles our design neither generally nor in any particular: moreover, if the alarmed but victorious mother in our drawing stands for Venice, who can be her fallen enemy (she bears none of the attributes of Envy), and who and what is the baby?

It should be added that on the back of one of the drawings of this group is a splendid study, in charcoal touched with white, from the bust of a young man (sometimes identified as Michelangelo's *Giuliano de Medici*), of which other drawings by the master exist at Berlin and at Christ Church, Oxford.

The next group of drawings is obviously mythological: the subject, the crowning labour of Hercules in bringing up Cerberus from Hades. In one design the hero, stepping forward in the foreground over two prostrate figures lying to his right and left, holds up a smoking torch in his left hand and reaches downward with his right to grasp, so we must imagine, the chain of the three-headed hound, who is below and out of the picture. The two prostrate figures in front, one of them crowned, are meant, no doubt, for Theseus and Peirithous, for whose rescue the hero wrought, in the case of Theseus successfully, and whose chains are shown lying broken beside them. In the background are huddled the powers of hell, one standing looking on, one, a horned demon, fleeing with his back turned. In the next design we see in the lower left-hand corner the three heads of Cerberus, whose chain Hercules has now grasped, while he still holds the short smoking torch aloft with his left hand. Some of the infernal powers are now more clearly defined, one by his trident as Pluto, another as Proserpine: the smoking torch has disappeared, and the top of the design is filled with roughly indicated forms of a man and a great bird, doubtless Tityos with his avenging vulture. In these two drawings the

composition is upright; in a third it is oblong, the hero occupying the centre with Cerberus held in leash, clouds of smoke again issuing from his torch, the figures of unchained prisoners and affronted janitors differently composed. Two more oblong compositions, both painted on a hot reddish ground, contain similar elements of design to the above three, but their meaning is far less easily explained. The central motive is still that of a hero stepping masterfully forward over prostrate or crouching forms. But in this case the figures reclining in the foreground can neither be those of prisoners nor of enemies: one is denoted as a river goddess by the gushing urn on which she leans, the other as the goddess of some city or state by her sheaf of corn and crown of towers. Flames in both cases issue from the ground behind where they lie; in both cases smoke from the hero's torch again fills the upper part of the picture; the meaning and movements of the accessory figures are ambiguous.

We have noted how the only known picture of *St. Antony* by Tintoretto, namely that now in the Church of S. Trovaso, bears no resemblance to any of the manifold designs for the subject contained in this collection. But on the other hand it seems closely related to the group of drawings just described for the *Descent of Hercules into Hades*. Heighten the composition of the first two of these drawings; for the smoke of the hero's torch substitute a cloud-burst, above which appears a vision of God the Father in the sky; and you will find in the composition thus obtained a curiously close resemblance to that of the S. Trovaso picture, with its motive of the saint striding to the front over his prostrate tormentors, while others of them scatter in the background (including one horned demon who has his almost exact counterpart in the first Hercules design). Can it be that Tintoretto was busy upon the group of drawings for *St. Antony* and the group of drawings for *Hercules and Cerberus* at the same time, and that, being dissatisfied with all the former, he suddenly saw in his trial designs for the hero quelling the powers of darkness a motive suited to the subject of the saint triumphing over his tempters, and rejected all his other experiments in order to adopt it?

The motive of a dominant figure striding to the front over others prostrate prevails in yet another group of drawings, which represent evidently an allegory of war. These are three in number, all painted in greenish grey monochrome with brown darks and creamy white lights, and all three thrown on the paper with extraordinary power and energy. The elements in all three designs are the same; an open country; in the foreground tumbled bodies of the slain, over which stalks fiercely a god or incarnate genius of war, in one case female (Bellona), in the two others male; to



MYTHOLOGICAL (OR ALLEGORICAL ?) SCENE. BY TINTO-
RETTO. FROM A DRAWING IN THE BRITISH MUSEUM



EUBOEUS AND AURORA BY TINTORETTO.
FROM A DRAWING IN THE BRITISH MUSEUM



ALLEGORY OF WAR BY TINTORETTO
FROM A DRAWING IN THE BRITISH MUSEUM

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right or left, reapers interrupted at their work, sickle in hand; in the background, small scattered figures of pursuing and pursued; flaming farms and houses under angry and trailing clouds close the distance. In these drawings the genius of the master is at its height; our reproduction (Plate II, fig. 1), will give some idea of the most powerful of them. Following these scenes of havoc comes a design, in the same medium, for an allegory of peace and plenty, intended, no doubt, for one of the halls of the ducal palace. A female figure personifying Venice kneels on the shore holding out her arms to Neptune, who comes attended by his train of sea-gods and heaps the riches of the sea at her feet. In the background is a suggestion of shipping and a gleam of level light along the horizon.

Such is a first hasty summary of the contents of this fine and hitherto unknown collection. Many questions obviously arise in connexion with it. If Tintoretto made these eighty and odd trial designs for not more than fifteen or twenty subjects in all, and if it was his general custom to work in this manner, how many hundreds or thousands of such drawings must have come from his hand in his lifetime and been subsequently lost or destroyed? If we have here seven drawings for the miracle of St. Mark and the slave, and if even we find the composition very little advanced, how many more must he have made before it reached its final shape? Or was it only for certain pictures and at certain times of his life that he made such repeated trial and diligent preparation? He was loth, as is well known, to admit strangers to his workshop, and contemporaries have left no evidence as to his manner of preparing and maturing his compositions. His habit of making

continual studies in charcoal by lamp-light from casts after Michelangelo and the antique is indeed on record, and the truth of the record is attested by plenty of preserved examples. With reference to drawings in general, Ridolfi has a curious passage of somewhat doubtful meaning as follows:—*'Ebbe anche pensiero di fare una quantità di disegni, nei quali si proponeva lasciare impresse alcune sue fantasie, acciocchè servissero di suggello alle infinite cose da lui operate; ma gli fallì il pensiero, poichè la morte inesorabile tronca ogni umano proponimento.'*³ There are at least two ambiguities here. First as to the word *imprese*, does it mean simply set down? or may it possibly mean printed, and refer to a scheme of drawings which he proposed to hand to the engraver in order to perpetuate his designs? Secondly as to the word *suggello*, which should mean seal, does it denote a final end and closing up, or can it mean rather key, as Claude in the drawings of his *'Liber Veritatis'* provided a key to, or record of, all his paintings? But the drawings of the present collection cannot possibly be of the class to which Ridolfi refers; they cannot belong to the last days of the master, nor can they have been intended to serve the purpose of such a key or record. They are obviously first ideas, trials, and preparations, some of them for known pictures of his early or middle time; and the question whether they represent exceptions in his mode of work, or its regular rule and practice, must remain unanswered pending further discovery.

³ He also had in extreme old age the idea of making a quantity of drawings in which he proposed to leave some of his fantasies impressed, in order that they might serve as seal to the infinity of works produced by him; but the idea came to nothing, inasmuch as inexorable death cuts short every human purpose.

ENGLISH ENAMELS ON BRASS OF THE SEVENTEENTH CENTURY

BY EDWARD DILLON

IT is now some years ago that a collection of European enamels was brought together at the Burlington Fine Arts Club. Among the priceless treasures of French, Italian and Byzantine art there shown, few objects attracted more attention than a series of rather roughly executed brass castings, of which the surface, but not the whole surface, was adorned by the application of bright coloured enamels. In spite of the general rudeness of the castings, and of the summary manner in which the enamels, left unpolished, were applied to the recesses of the surface, it was felt that here was a decorative scheme that had a *cachet* of its own. What then was the origin of these picturesque

firedogs and candlesticks—for with insignificant exceptions these were the only objects to which the enamels were applied—and what was their relation to the other styles of enamelling represented in the exhibition?

Before attempting to answer these questions, let us examine somewhat more closely the technique both of the metal base of these castings, and of the enamels that cover it. In the case of the firedogs we find that the ornamental front is generally made up of some four plaques of metal joined together by an iron framework at the back. A large part of the surface is pitted by a series of shallow depressions, which are accentuated by ridges of metal. It is to these recesses of the surface that the enamels have been applied. But the decorative element does not depend wholly upon

English Enamels on Brass of the Seventeenth Century

these splashes of enamel; the general design is given by the outlines of the casting. If we now turn to the examples of these English enamels at South Kensington, we find a pair of handsomely enamelled firedogs, on which the central coat of royal arms is supported by Atlas-like figures, poor flat renderings indeed of a late Renaissance type. With these we may compare the very similar firedogs now in the possession of Messrs. Lenygon (see p. 265);¹ here we find the same muscular figures supporting the coat-of-arms, but in this case the figures are in a less debased style; they are probably derived, at many removes, from one of those massive bronze door-knockers, the designing of which has in Italy given employment to some of the greatest artists of the sixteenth century.

But as far as the brass casting itself is concerned there is nothing in the case of these firedogs, still less in that of the enamelled candlesticks, to call for attention. They represent that final stage of the debasement of the art of the Italian Renaissance that we see upon our sepulchral monuments and chimney-pieces in the seventeenth century. If, however, we now turn to the enamel decoration, we are taken into another world. First let me point out that a totally wrong impression is given by describing this enamel as belonging in its technique to the *champlevé* division. I do not regard the distinction between the *champlevé* and the *cloisonné* work as so important as some would seem to do, but here we are concerned with neither of these processes. The metal has not been gouged out to receive the enamel paste, and the whole subsequently polished down to a uniform flat surface; the paste, on the contrary, has been locally applied to recesses in the casting, and this in irregular masses, and these 'blobs' of enamel have not been subsequently polished; to use the technical terms appropriate to them, we have here to deal with 'encrusted enamels' with the original 'fire glaze' left upon them. In this latter point they resemble the painted enamels, but in some cases they have perhaps a closer analogy with the imitation in glass paste of cabochon jewels.

So rarely are examples of this enamelled brassware to be met with that it may be well to enumerate the examples of it that are either in public museums or of which there is trustworthy record.

It is at South Kensington that these enamels can best be studied. Here we find:—

(i) A pair of firedogs or andirons very similar to those here illustrated (see above).

(ii) Another pair of firedogs: the design in metal in low relief comprises Cupids amid vines;

¹ It is a 'family tradition,' and I give it as such, that these andirons were made to the order of James I, and formed part of the decoration of Nonsuch Palace. With that palace they passed to Sir Robert Long and his descendants, and from them by female descent to the Wellesleys, Earls of Mornington, and finally to the Lennards of West Wickham.

at the top is a coronet and below it a monogram apparently made up of two Ds.

(iii) A badge with the crowned head of Charles II, the enamels are blue and white with red on the crown only.

(iv) A small badge with the initials J. R. (Jacobus Rex ?); rude in execution with a poor blue enamel only.

(v) A pair of candlesticks with calyx-shaped sockets. The enamelled stems are here, exceptionally, polished. Cupids and scroll decoration; the enamels black and white.

(vi) A pair of candlesticks with 'grease-pans.' White flowers on black ground.

(vii) A tall candlestick with compound stem. Green, blue and white enamel.

(viii) Two small oval vases, rude in execution. Enamel blue and white.

(ix) A pair of stirrups, on the sides a design of red pomegranates on white ground; a cockatrice-like monster on the step.

At the British Museum (in the Mediaeval Room) these English enamels are represented by:—

(i) A pair of candlesticks with stem divided by 'grease-pan.' A design of white flowers and leaves on a green ground.

(ii) A candlestick with flanged stem and calyx-shaped socket. Floral design; turquoise and white enamel.

To the exhibition at the Burlington Fine Arts Club there were lent by private owners:—

(i) By Mr. Stopford Sackville, from Drayton House, a pair of firedogs each consisting of two large discs bearing a floral decoration of purple and white on a turquoise ground.

(ii) By General Pitt-Rivers, a pair of firedogs; on these the decoration is made up, in large part, of trophies of arms, a design that is supposed to commemorate the restoration of Charles II. The enamelling is confined to blue and white.

(iii) By Sir J. F. Lennard, Bart., a pair of firedogs. There are the andirons now belonging to Messrs. Lenygon and figured on p. 265.

(iv) By Earl Cowley, a pair of firedogs similar to the last, but enamelled in blue and white.²

(v) By the Duke of Rutland, a pair of discs that have formed part of andirons similar to (i); the enamel is apple-green and white.

(vi) By the Duke of Devonshire, a candlestick with flanged stem and floral pattern in black, green and white.

(vii) By Mr. Jeffery Whitehead, a pair of candlesticks with 'grease-pans'; the enamel black and white. They are said to have come from Warwick Castle.

² I understand that Lord Cowley is the owner of other sets of enamelled firedogs. Like those in the possession of the Lennard family (see previous note), these have probably passed to the Wellesleys from the Longs, and they may have come from Nonsuch.

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(viii) By Mr. W. Mitchell, a pair of candlesticks with calyx-shaped sockets and flanged stem; turquoise and white enamel; on the base is a scroll pattern, with dogs chasing hares through leaves, etc.

(ix) By Mr. H. Swainson Cowper, a candlestick with flat flanged stem, pierced and ending in two small dragons. Calyx-shaped socket.

(x) By the Museum of Practical Geology, the badge with initials, now at South Kensington (No. iv).

In addition to these examples Mrs. Nelson Dawson in her little book on Enamels, mentions a pair of small 'altar vases,' similar to those at South Kensington (viii), in Hackness Church, near Scarborough, and she refers to some others in Lincolnshire churches.

There may doubtless exist a few further examples of these enamels hidden away in country houses. It will be seen that, with the exception of a pair of stirrups—these, indeed, of exceptional artistic merit—of some little vases and of a pair of badges, all the known specimens of these enamels consist of firedogs and candlesticks.

What, then, is the origin of this anomalous ware, and to what period are we to attribute it? I may say at once that to answer these questions we are dependent upon intrinsic evidence alone. As far as I know there is absolutely no contemporary record in which they are mentioned. As regards the date, the royal arms of Stuart type on the firedogs and the badge of Charles II come to our assistance. We may safely attribute these enamelled brasses to the seventeenth century. I should myself be inclined to find an even closer limit and to place them all, or nearly all, within the reign of Charles II. But I must not omit to mention that the candlesticks in the British Museum are there attributed to the *early* seventeenth century, and Mr. Starkie Gardiner speaks of the ware as belonging 'to Tudor and Stuart times.' Against such an early date we have the evidence of the 'grease-pan' candlesticks, which do not appear to have come into use before the middle of the seventeenth century, and then there is the Charles II badge.

As far as the brasswork is concerned we come upon pure classical design—in a very degraded style it is true—Atlantes, Cupids amid vines, trophies of arms, etc. What can we glean from this part that will give any clue to the place of origin? Were we dealing with work of the eighteenth century, we should think of Birmingham as a likely *provenance*. But the casting of brass appears not to have been introduced into the Midland town before the beginning of that century—introduced from Bristol, it is said (W. C. Aitken, 'Early History of Brass Manufacture in Birmingham'). We must then fall back on Bristol, or more plausibly on London, as a probable place of origin for these firedogs and candlesticks.

If now we turn to the enamels, what at once strikes us is the total want that they show of any relation to the previous applications of the process known to us in this country. There were doubtless in London, from the days of Elizabeth and James onwards, goldsmiths fully competent to execute enamelled jewels of the finest quality, and this by various processes, *champlevé*, *cloisonné*, encrusted or painted. But of work on a larger scale, the only other application of enamel known to me is the sparsely used *champlevé*, generally confined to sealing-wax-like red enamel, which we occasionally find on church brasses and altar-tombs. In the seventeenth century such a filling is more characteristic of the armorial plates fixed above the stalls of knights, as in King Henry's Chapel at Westminster, or St. George's Chapel at Windsor. But with such work, our brass firedogs and candlesticks have absolutely no connexion, still less have they any with the translucent enamels of the middle ages, or with the still earlier Celtic *champlevé* work.

Here, then, we have an art that in England makes its appearance fully developed, at the earliest, at the beginning of the seventeenth century, and before the end of the century had totally vanished.

I have already mentioned that the essential and distinctive character of this Stuart enamelled ware, if I may so call it, lies in the fact that the enamel on it is for the most part subsidiary to the reliefs of the brass basis upon which it is encrusted, and that the surface of the enamel remains as it was when it came out of the muffle stove.

Now, where else can we find an application of enamel that can be paralleled to this? On asking myself this question it at once occurred to me that I had seen something of the sort in Russia, and I turned to some of the little portable ikons of enamelled brass that I had bought many years ago in the old market at St. Petersburg and at the great Sunday fair at Moscow. These take the form of crucifixes or of low reliefs with the Virgin and Child, and in the case of the ruder and apparently more modern examples (though there does not seem to have been much change in the technique since the seventeenth century) the enamel is chiefly applied in the interstices and as a ground to the metal relief, in the latter case divided generally by ridges of the cast metal. The favourite colours are turquoise blue and white, but black and white grounds are also found, and a green sometimes appears. The enamel is in all cases 'fire-polished'—*i.e.*, left as it was when it came from the muffle.

Here, then, and nowhere else, as far as I know, we have a technique identical with that employed by our seventeenth-century enamellers. If we now turn to the examples both of our Stuart and of the

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Russian enamels in our public collections, we shall find evidence of a still closer connexion between the two wares. In the Mediaeval Room at the British Museum there is placed next to the already mentioned English enamelled candlestick with calyx-shaped socket a Russian candlestick with socket of identical shape. The technique of the enamelling of this latter differs, indeed, in some important points from that of the English example; the enamels, it is true, are of the encrusted class—they are unpolished—but the pseudo-cells are separated from each other by a strand of twisted wire. Another point of difference is the prominent part taken in the decoration by a brilliant yellow, a colour never found in our English enamels. The presence of this colour, which is, however, not found upon the later ikons, is characteristic of Russian work. It is apparently, like the similar tint found in the enamels of the Far East, derived from a combination of antimony and iron.

This is not the place to enter into the history and development of Russian enamels. There would be many points of interest in the inquiry. This much may be asserted—enamelling of one kind or another may be said to be *endemic* in Russia, in Southern Russia especially, while in England it has always been a *sporadic* art, and such a term may be applied with especial justice to our Stuart enamels. Thus it happens that it is in Russia, and in Russia only, that we can trace the origin of that peculiar application of enamelling that is exemplified both in the later Russian ikons and in our English Stuart firedogs.

Without going back to what are, perhaps, the earliest examples of enamelling on metal known to us (although to do so would not be so wild an idea as to trace a connexion between our Stuart enamels and those found in Celto-Roman tombs), I mean the *champlevé* enamels of late bronze or early iron age in the Ossetian valleys of the Northern Slope of the Caucasus, at Koban more especially, from the thirteenth century to the present day enamel in one form or another is rarely absent from the metal work and jewellery of the Russians. The treasures preserved in the monasteries, cathedrals and Imperial collections, at Kiev and at Moscow especially, have been superbly illustrated in more than one Russian work. The most magnificent examples date from the sixteenth and seventeenth century, and most of these belong to the filigree or *finift* class, a class largely represented also in Hungary and in the Balkan peninsula, where the enamels take the place of detached jewels in a setting of filigree silver wire-work. In the next stage the stranded wire is employed mostly to divide adjacent cells based upon a more solid metal ground, and we have now a form of *cloisonné* work; later still the whole of the metal base is cast, but an imitation of the twisted

wire survives in the division of the cells.³ Finally the divisions of the recesses in which the enamels lie become mere ridges or projections of the solid metal casting; this is the stage represented by the modern Russian ikons and by our Stuart enamels. Needless to say, in every stage of the evolution the enamel remains unpolished.

There are a few examples of the later Russian enamels at South Kensington, and an opportunity is here offered of comparing them with the Stuart enamels very appropriately exhibited in the adjacent case. Apart from the yellow enamel which, as already noted, is absent from the English ware, we find in each case the same combinations of blue, green and white, or again of black and white, and the general absence of red is characteristic of both wares.

I am unable to offer any definite explanation of this curious instance of the introduction of a Russian industrial art into our seventeenth-century England. As has been said, there is a total absence of documentary evidence bearing upon the subject. But a study, however superficial, of the history of enamelling in Russia, makes it clear that the passage of the art was from east to west and not in the opposite direction. It is, however, well known that there was at the period an active trade between the two countries as well as at times an interchange of presents between the two courts. We may, indeed, regard this introduction of Russian methods of enamelling as part of a more general tendency observable at the time. I come here upon a point that has been strangely neglected by the students of our minor arts in Renaissance times—I refer to the amount of Oriental influence, more especially of that of Persia, and of the Near East generally, to be discovered in our English industrial arts in the seventeenth century. This was an influence that was above all strong in the first half of the century, but continued during the reign of Charles II.⁴ It, in a measure, took the place of the Chinese influence that was dominant at various periods in the ensuing century. It may be discovered now and again in the furniture, in the pottery and in the textiles of the time. It would, indeed, seem that in England there has always been a certain popular sympathy with the bright, if sometimes barbarous colouring of the East.

If now we turn again to the Stuart firedogs illustrated, it will be seen that the upper part belongs essentially to the English heraldic art of the day: the treatment of the arms may perhaps

³ In the case of the Russian candlestick in the British Museum I am uncertain whether the wire-like strands that divide the enamels are detachable or not. The point of interest is that in the case of the English candlesticks, just as in that of the modern ikons, we have reached a still further stage of development or degradation; the divisions of the quasi-cells are now mere ridges of the cast metal.

⁴ Evelyn, in his diary, tells us that it was proposed early in Charles's reign to introduce an official court dress modelled on that of Persia.



ENGLISH 18TH CENTURY HAND-PAINTED PORCELAIN IN
THE POSSESSION OF MESSRS. TAYLOR AND CO.

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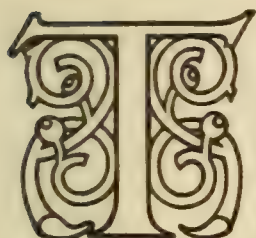
take us back as far as James I, but old forms survive long as we see in the contemporary cast-iron firebacks. Here alone do we find any red enamel; the colour, as we have seen, had long been known to us as applied to heraldic badges, and at times for inlays on tombs. In the middle division of these andirons the two Atlantes are degenerate descendants of the work of Italian Renaissance artists, but in the design of the flowers issuing from the central vase, and of those on the discs below, there is to be discovered another element.

Here we find something that calls up memories of Damascus plates and Persian textiles; the design is indeed in some respects distinctly more Oriental than is the case with that of the kindred Russian enamels.

That all these elements have been combined and fused into what is, in spite of its rudeness, an eminently satisfactory example of the industrial art of its day, gives proof of no little sense of artistic fitness in the craftsmen who cast and enamelled these English firedogs.

THE UMBRIAN EXHIBITION AT THE BURLINGTON FINE ARTS CLUB

BY ROGER E. FRY



THE Umbrian temperament as it is seen expressed in the majority of altar-pieces in Perugia is not entirely sympathetic to our tastes. It inclined to a facile and sentimental devotionism which led to affectation and artistic indifference, so that it was not altogether with high anticipations that one heard of the proposal to illustrate Umbrian art in one of the well organised exhibitions at the Burlington Fine Arts Club, to which art lovers in England owe so much. Let us admit at once that the result was a most agreeable surprise, that the general level of the pictures, though most are small and unpretending, is astonishingly good, and that it is rather the more virile and strenuous artists of Umbria than the sentimentalists that have found favour in the past with English collectors. True, there is nothing by the most sympathetic, if not the greatest of all, Piero della Francesca, for I cannot accept the meagre flaccid forms of the Christ Church picture for his, in spite of the disquieting strangeness of the design and the superb quality of the colour in those parts which have escaped restoration. True, also, that there is nothing by the whimsical and fascinating Giovanni Boccatis, nor by Buonfigli nor by Melozzo da Forlì. But five great names of Umbrian painters occur with justification in the catalogue, Fiorenzo di Lorenzo, Pintoricchio, Perugino, Signorelli and Raphael; and some of these are represented as well as it is possible in works of small dimensions.

Of particular interest is the study of Pintoricchio's early works which this exhibition and one work now on view at Burlington House suggest. It has long been recognized that Pintoricchio was the pupil of Fiorenzo di Lorenzo, and, indeed, that in early youth he copied his master's style so closely that the precise dividing line between the two has been hard to draw. In the exquisitely beautiful

Madonna and Child from the Salting Collection, No. 1, which has always been accepted as a work by Fiorenzo di Lorenzo,¹ we have an admirable starting point for the whole investigation. It shows certain peculiarities of design and technique which Pintoricchio adopted, but it shows by comparison certain essential differences.

In the first place the drawing is firmer, more constructional, more Florentine, the curves fuller with better expression of mass and volume than in Pintoricchio's calligraphic line. Then the outline upon which the design is built is rendered in a warm accent of the flesh colour, whereas Pintoricchio adopts a blacker, more conventional accent for his outlines. In both alike, the flesh is underpainted in *terra verde*, and the flesh tones hatched on with singular lightness and freedom of touch. Finally the colour scheme is richer, more glowing, more golden than Pintoricchio's feebler colour sense allowed, and the use of gold high lights is more discreet and better fused with the surrounding colour than in Pintoricchio. Nothing in Pintoricchio's art, for instance, approaches the subtle perfection of the rose garlands in Mr. Salting's *Madonna*. Even among Fiorenzo di Lorenzo's works—and he was never careless—this gemlike panel stands out as one that the artist must have cherished with peculiar devotion while it was in progress. It stands as the archetype of a number of pictures of

¹ It is impossible here to go at length into the vexed question of Fiorenzo di Lorenzo's artistic personality. The starting point is the signed niche of 1487 in the Perugia Gallery, and this shows just such a mixture of Verrocchian forms with Umbrian quality as we find in the Salting picture. It is impossible to doubt that the strong structural planning of the Virgin's head is due to Florentine influence. The drapery, too, shows Verrocchian characteristics, and is to be compared to that in the National Gallery *Madonna* of Verrocchio's school. The exquisite little predella from Liverpool (No. 31) must be by the same hand, and here we have a suggestion of Pesellino's compositions which confirms the idea of the artist's stay in Florence. There are passages in this panel which agree very nearly with figures in the much-debated panels at Perugia representing the acts of S. Bernardino.

The Umbrian Exhibition at the Burlington Fine Arts Club

which the majority have been assigned to Pintoricchio, while others have been grouped under the somewhat nebulous heading of Ingegno. Probably the earliest picture by Pintoricchio of the whole group now to be seen in London is the *Madonna in a Mandorla* now on view at Burlington House, No. 5, lent by Major-General John Stirling. This interesting picture, which seems to have escaped the notice of Comm. Ricci and Miss March Phillips, is referred to by Crowe and Cavalcaselle, though under the heading of Fiorenzo di Lorenzo. At the same time, while recognizing its closeness to that master, they decide, quite rightly I believe, in favour of Pintoricchio. This is undoubtedly the original of various modifications, among which is the *Madonna* of the National Gallery which Comm. Ricci surprisingly ascribes to Fiorenzo himself, but which appears to have all the characteristics of the early Pintoricchio, his more pallid flesh, his more meagre line, his greater love of disturbing but charming detail. To this early group also belongs the Oxford *Madonna*, No. 17 at the Burlington Fine Arts Club, where Pintoricchio already shows his tendency to sacrifice considerations of style and harmony of composition to a motive of somewhat popular and sentimental character. This is seen in the awkward gesture of the Child, Who is starting from His Mother's arms in a moment of childish playfulness.

The next picture ascribed in the catalogue to Pintoricchio is a large and flaccid *Madonna and Child* (No. 32), lent by Sir Alexander Henderson, which can scarcely lay claim to being more than an atelier piece. Then follows the Cambridge *Madonna* (No. 40), a minutely executed work in which the technique of Fiorenzo di Lorenzo is so closely followed that it is a little surprising to find from Comm. Ricci's arguments that it must almost certainly be placed at a comparatively advanced period of the artist's career, namely about 1497. It only shows that an artist like Pintoricchio, when executing pictures of this kind, had a tendency to recur to the formula which he learnt in his youth.

Finally we come to No. 53 (Pl. 1), lent by Col. Holford, which figures in the catalogue as '*Pietà*, a composition of six figures, Umbrian school.' I cannot feel any hesitation in accepting the important suggestion kindly made to me by Mr. Claude Phillips that in this very remarkable little panel we have an unusual example of the early Pintoricchio. I say unusual because it is surprising to find so superficial an artist as Pintoricchio rising to such a height of real pathos and feeling as is here displayed. But it has all the marks of Pintoricchio's early style, his stringy dark lines, his calligraphic drawing of drapery, his flesh tones thinly and brilliantly hatched over the green underpaint. His, too, is the peculiar modelling of the flesh with high

lights run on to the forehead, the tip of the nose, the upper lip and round the insertion of the eyeball. This method is, it is true, taken entirely from Fiorenzo, but the exaggeration of accent throughout is decidedly Pintoricchio's.³ It shows him in his youthful ardour and sincerity as having a serious inspiration; even the colour scheme, with its deep cold purples and greens and the unusual austerity of line in the composition, is remarkable and fitly symbolic of the mood of melancholy tenderness here expressed. Even so of course Pintoricchio does not show himself as a great dramatic painter or as one capable of evoking a vivid reality. The feeling remains essentially sentimental.

Perugino is seen characteristically only in the figures of *S. Sebastian and Jerome* (No. 19), but this is a masterpiece, and shows that the old view of Perugino's predominance over Pintoricchio in Perugian art was justified. For these figures, in spite of their expression of an affected and rhetorical sentiment, have a classic serenity of treatment, a harmony of rhythm and contour that Pintoricchio never even strove for. They have much already of Raphael's perfection, which goes near to making us forget that over sweet and effusive devotionism which haunts the art of Perugia.

It is a very different emotion that gains us when we turn to the wall devoted to Signorelli. This provides indeed the great artistic sensation of the exhibition. For it is doubtful if one has ever been able to estimate so well as here Signorelli's painting on a small scale, and the estimate must place him among the very greatest of dramatic artists. What is indeed so surprising is that so impetuous and vehement a nature could have such astonishing control of its impulses as to work on this small scale, using a force that might have sufficed for vast monumental designs, and yet confining it within the limits of the illuminator's compass. There are two noble examples of this control. One, the *Madonna and Child* with a gold background, lent by Mr. R. H. Benson (not catalogued), the other, the *Pietà* (No. 29), lent by Sir John Stirling-Maxwell reproduced here, Pl. II, fig. 1.

First, with regard to the *Madonna and Child* we must note that it shows the Liverpool version (No. 24) to be merely a school piece. Mr. Benson's *Madonna* is a great and profoundly original creation. At first sight one is inclined to complain that the elaborately decorated gold background, an imitation apparently of a gilded

³ Should this attribution be accepted, it should make us reconsider the question of the *St. Jerome and St. Christopher* in the Borghese Gallery at Rome, which recent critics have ascribed to Fiorenzo in opposition to Morelli, who classed it in this group of early Pintoricchios. The face of St. Christopher in that has precisely the characteristics to be seen in the *Pietà*. Indeed, the whole painting, with its miniature-like brilliance, its scattered interest and excessive detail, agrees far more with Pintoricchio than with the severer, more structural style of Fiorenzo.



PIETÀ BY PINTORICCHIO, IN THE COLLECTION OF COLONEL HOLFORD
NOW ON EXHIBITION AT THE BURLINGTON FINE ARTS CLUB



1441 LUCA SIGNORELLI 1573

PIETÀ. BY LUCA SIGNORELLI. IN THE COLLECTION OF SIR JOHN STIRLING-MAXWELL. NOW ON EXHIBITION AT THE BURLINGTON FINE ARTS CLUB



PREDELLA: CHRIST BEARING THE CROSS. IN THE COLLECTION OF THE EARL OF PLYMOUTH. NOW ON EXHIBITION AT THE BURLINGTON FINE ARTS CLUB

The Umbrian Exhibition at the Burlington Fine Arts Club

leather hanging, is too assertive, that the rich golden flesh tones are not sufficiently relieved; but as the eye gets accustomed to the unusual treatment one not only gains intense satisfaction from the marvellous drawing of the gold decoration, with its *intreccia* of aggressive *putti* and scrollwork, but one realizes that the figures of the Madonna and Child maintain their due predominance by the unparalleled amplitude and simplicity of their forms. The simplification here is such as only a few of the greatest draughtsmen have ever attained to. It is as surprising as Piero della Francesca's, and yet the line seems to imply the control of a more tumultuous, nervous force. The colour, too, with its suggestion of archaic and Byzantine originals, is one of the most daring and successful experiments in Italian art.

The same qualities are manifest in the *Pietà* which we reproduce. This is probably the picture referred to in Cavalcaselle and Crowe (Italian edition) as belonging to W. Stirling, of Keir, and as being No. 90 of the Manchester Exhibition. But it is difficult to be sure of this, as no such picture is described in the catalogue of that exhibition. Waagen's description is, however, admirable. He says, 'Full of passionate expression, and differing from the traditional treatment. Broadly painted, the colouring rich.' Certainly nothing could well be further from the traditional treatment. Never surely was this theme depicted with so little trace of Christian sentiment, in so entirely pagan a manner. These noble athletic women who stride across the scene, this wild Magdalen, with her fingers spread apart in the uncontrolled extravagance of her passion, these fierce, imperious men, who confer with indignant, violent gestures, have come together to protest against the untimely destruction of youthful beauty, not to lament the sacrifice of divine Love. Signorelli has painted with supreme power a death of Adonis under the rubric of the *Pietà*. And how he has painted it! With what a pure artistic passion, with what complete ignorance of any compromise with the claims that, even at the great artistic epochs, Philistinism demands. For his dramatic sense, gesture and the directions of lines are all important means of expression, and so, though he could stop to put in the gold high lights of his distant trees, or embroider the edge of a garment like the most patient miniaturist, he draws his limbs and his extremities with unbroken straight lines, denies all half-tones, all intermediate planes, all gradations, and states his articulations with an exhilarating bluntness. Signorelli is of the family of the great audacious masters; he is akin to El Greco, Goya, and the greatest of the moderns. Where he differs from all others is in his power to combine this *outré* *cuidance* with a minutely finished technique,

though even the minutest touches betray the same reckless force of hand.

Only less beautiful than this masterpiece is the *Supper at the House of Simon the Pharisee* (No. 27), from Dublin, a crowded and animated composition, in which every figure is instinct with exuberant life; each one, down to the serving-maids in the background, contributes his just share to the dramatic tension and suspense. I have said every figure; I ought to have excepted the figure of Christ, for here Signorelli has tried too faithfully to do what was outside the range of his temperament, and the figure that is meant to be moved by gracious humility is grimacing and insincere.

Other pictures by the great master must be briefly noticed. It is difficult before these great works to accept as originals the two small panels lent by the Earl of Crawford (Nos. 33 and 34), though Mr. Berenson has allowed their authenticity. On the other hand, Mr. Benson's two little panels (25 and 26) show what a strangely original and fertile genius Signorelli's was. He can scarcely be called a chiaroscurist; he relied, as a rule, too exclusively upon the power of the drawn line, and yet here for once we see him experimenting with effects of sudden sharp illumination which anticipate the seventeenth century, and have no parallel in the art of the time. Here doubtless the exigencies of his dramatic sense impelled him in the direction which Rembrandt was to explore under stress of a similar feeling.

Raphael—the very word strikes chill after the feverish intensity of Signorelli; and indeed the Northbrook *Madonna* (No. 10) lets us at once down into the world of compromise and comfort. The picture has been doubted. Adolf Rosenberg in the 'Klassiker der Kunst' describes it as a school version of the smaller Panshanger *Madonna*, now on view at the Grafton Gallery. The comparison hardly bears out that view, for the differences in design and rhythmic idea are very great. The only real likeness is in point of date. None but Raphael could have conceived the beautiful spacing and the easy rhythm of movement of Lord Northbrook's picture, and moreover, the handling of the paint, especially in the landscape distances and sky, is peculiar to Raphael. The veil across the forehead is a clumsy modern addition, but otherwise the picture is in good condition. That the picture is highly unpleasing to our taste to-day is not to the point. Raphael brought the greatest powers of design, the most exquisite feeling for arrangement and the clearest sense of form to serve in expressing a banal sentimentality. However much one may dislike certain aspects of his temperament, and perhaps they are nowhere more unpleasantly apparent than here, one must always do reverence to the perfection which he gave to their expression.

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Another Raphael, the little predella piece No. 50, representing *Christ bearing His Cross*, is lent by the Earl of Plymouth and here reproduced, Pl. II, fig. 2. It is the central panel to the predella of Mr. Morgan's altarpiece, now in the National Gallery, and shows the youthful Raphael in a freer, happier moment. Here at least he is not so conscious of any demands on his feelings. He treats the theme in an irresponsible narrative vein. There is a childlike gaiety about the invention of the two horsemen, and the curiously 'coloured' effect of the whole. The design is of great interest as showing the first influence upon Raphael of Florentine art, for whereas in the altarpiece itself Raphael exhibits some of the less felicitous aspects of the Perugian tradition, in the predella we see already the tonic influence of Pollajuolo's art. Dr. Gronau has shown³ how many of the drawings of this period show this influence, and it is strongly marked here in the vigorous movement of the soldier who drags Christ along. This is entirely Pollajuolesque and really fits with difficulty into Raphael's manner, though it is of the utmost importance in the rhythm, so cleverly has Raphael known how to insert his borrowed motives. The drawing of the legs is indeed almost a caricature of Pollajuolo's feeling for muscular tension. In the group to the left around the fainting Virgin, Raphael is more entirely himself; at least he here summarizes, with an ease and freedom which was all his own, the most distinctive qualities which Perugian art had evolved. The picture shows Raphael's singular feeling for quality, his power of enveloping clearly expressed form in a tender atmosphere and yet reasserting the decorative unity by frank statements of black or sharp local colour which would be startling in their keenness if they were not so ingeniously led up to.

A few of the pictures here require more elucidation than I am able to give. No. 5 is a very beautiful and noble profile head, attributed simply to the Umbrian school. It is far too good to be a mere nameless school piece, and I can think of no Umbrian name with which it can be associated. The delicate suggestion of youthful charm with a

³ 'Aus Raphael's Florentiner Tagen.'

touch of aristocratic insolence in the movement is admirable; the spacing and pattern of the head looks Florentine, but the suggestion that it is North Italian is supported by the richness of colour—though here we must be cautious, for the picture is heavily coated with warm varnish—and by something of the mannerism of Gentile da Fabriano in the eye. Here is a problem which certainly demands solution.

The *Annunciation* (No. 16), lent by Sir Julius Wernher, is still a riddle. I attributed it in 1901 to Jacopo Bellini, but its appearance at the Club is due to Mr. Berenson's suggestion of Girolamo di Giovanni da Camerino or Giovanni Boccatis as the author. I am inclined, now, to think that I went too far in claiming the name of Jacopo himself for the work, but I feel as strongly as ever that it is entirely in his manner and that all the motives are his and the colouring pure early Venetian. Perhaps it may be grouped with the very interesting little pictures which have since then been added to the Gallery at Bergamo and one other by the same hand at Bassano, all of which show an at present unknown imitator of Jacopo's style who lacked the smatterings of perspective which Jacopo had picked up in Florence.

Among other non-Umbrian pictures which have found their way here is Mr. R. H. Benson's *Madonna and Four Angels crowned with Garlands* (No. 43), attributed to the Umbrian school but entirely Florentine, as its colour alone manifests in this environment. If it is not by Botticini himself, as I quite believe, it is in his neighbourhood.

Florentine, too, is the beautiful little *Adoration of the Magi* (No. 45), lent by Miss Dodge. It is interesting as showing influences alike of Gentile da Fabriano, Masaccio and Fra Angelico. I would suggest also that the *Madonna* ascribed to Lorenzino d'Arezzo from Dublin, No. 30, is more akin to Florentine followers of Domenico Veneziano than to that feeble imitator of Piero della Francesca.

In the writing room downstairs there is an unusually beautiful Pacchiarotto, an original composition which makes one wonder whether we are not usually too contemptuous of Pacchiarotto's claims.

CÉZANNE—II¹

BY MAURICE DENIS



THE preceding reflections allow us to explain in what way Cézanne is related to Symbolism. Synthetism, which becomes, in contact with poetry, Symbolism, was not in its origin a mystic or idealist movement. It was inaugurated by landscape-painters, by painters of still-life, not at all by painters of the soul. Nevertheless it implied the belief in a correspondence between external forms and subjective states. Instead of evoking our moods by means of the subject represented, it was the work of art itself which was to transmit the initial sensation and perpetuate its emotions. Every work of art is a transposition, an emotional equivalent, a caricature of a sensation received, or, more generally, of a psychological fact.

'I wished to copy nature,' said Cézanne, 'I could not. But I was satisfied when I had discovered that the sun, for instance, could not be reproduced, but that it must be represented by something else . . . by colour.' There is the definition of Symbolism such as we understood it about 1890. The older artists of that day, Gauguin above all, had a boundless admiration for Cézanne. I must add that they had at the same time the greatest esteem for Odilon Rédon. Odilon Rédon also had searched outside of the reproduction of nature and of sensation for the plastic equivalents of his emotions and his dreams. He, too, tried to remain a painter, exclusively a painter, while he was translating the radiance and gloom of his imagination.

If I have insisted on the name of Rédon in this connexion it is not merely to render the homage due to this artist and to acquit the gratitude of a generation, but that we may draw from the comparison of these two masters a still further precision in our definition of Cézanne. Yes, Rédon stands as the origin of Symbolism so far as the plastic expression of the ideal is concerned; and on the other hand the example of Cézanne taught us to transpose the data of sensation into the elements of a work of art. Rédon's subject is rather subjective, Cézanne's rather objective, but both of them express themselves by a method which aims at the creation of a concrete object, at once artistic and representative of a response to sensation. Complex as his epoch, the artist we are endeavouring to explain found then in this method his equilibrium, the profound unity of his efforts, the solution of his antinomies.

It is a touching spectacle that a canvas of Cézanne presents; generally unfinished, scraped with a palette-knife, scored over with *pentimenti* in

turpentine, many times repainted, with an *impasto* that approaches actual relief. In all this evidence of labour, one catches sight of the artist in his struggle for style and his passion for nature; of his acquiescence in certain classic formulæ and the revolt of an original sensibility; one sees reason at odds with inexperience, the need for harmony conflicting with the fever of original expression. Never does he subordinate his efforts to his technical means; 'for the desires of the flesh,' says St. Paul, 'are contrary to those of the spirit, and those of the spirit are contrary to those of the flesh, they are opposed one to another in such wise that ye do not that which ye would.' It is the eternal struggle of reason with sensibility which makes the saint and the genius.

Let us admit that it gives rise sometimes, with Cézanne, to chaotic results. We have unearthed a classic spontaneity in his very sensations, but the realization is not reached without lapses. Constrained already by his need for synthesis to adopt disconcerting simplifications, he deforms his design still further by the necessity for expression and by his scrupulous sincerity.² It is herein that we find the motives for the *gaucherie* with which Cézanne is so often reproached, and herein lies the explanation of that practice of naïveté and ungainliness common to his disciples and imitators.

True, tradition is not an affair of the correctness and rhetoric of the art school, as is believed by certain artists who, under pretext of following Leonardo and Titian, make us regret Cabanel and Benjamin Constant. But it would be just as puerile to glorify Cézanne for his negligences and imperfections. We must not become the dupes of the spirit of paradox and anarchic subtlety. People now judge contemptuously a work which shows patient execution; they admire only sketches and those especially in which the summary invention and rapid handling imply a sort of nihilism in art; this is the very superstition of the unfinished. Doubtless Suarès is right in saying: 'In times of decadence everyone is an anarchist, both those who are and those who boast that they are not. For each finds his law within himself. . . . We love order passionately, but it is the order we desire to make, not the order we receive.' The works of artists of other ages remain for us a fixed standard: let us seek no other. It is because some enthusiastic critics have preferred Cézanne to Chardin and Veronese that it is right to recognize his lapses and avow in all simplicity that he has

² I have tried to show in an article in *les Arts de la Vie* (July, 1904) that the *gaucherie* of the Primitives consists in painting objects according to our usual knowledge of them, instead of painting them as the Moderns do, according to a preconceived idea of the picturesque or artistic. The picturesque being the element of nature recognized as proper to painting; it follows that the moment an artist departs from the admitted formulæ and paints with naïve sincerity he incurs the reproach of ignorance and *gaucherie*.

¹ Translated by Roger E. Fry. For the previous portion see Vol. xvi, p. 207 (January, 1910).

Cézanne

suffered the reaction of our age of disorder. Nevertheless such is the power of his invention and the sincerity of his gesture that his ungainliness scarcely disturbs us and usually disappears in the general harmony. With qualities as beautiful, Chardin and Veronese had the accomplishment and science to go further in the execution of the work of art. They played with difficulties insurmountable for us: their supple fancy accommodated itself to the laws of perspective and anatomy that we reject as the worst restrictions. They knew how to trace a straight line or a regular curve with the point of the brush. We cannot but regret the old order. The same shocks which formerly overthrew the French constitution favoured romantic influences, the first origins of the decadence of the crafts and of the intellectual anarchy in which we are struggling. Let us then admire Cézanne, who has shown us the possibility of a classic Renaissance and given us works of such nobility of style at a time when, in the words of Gustave Moreau, 'all that is good is a failure.'

What astonishes us most in Cézanne's work is certainly his research for form, or, to be exact, for deformation. It is there that one discovers the most hesitation, the most *pentimenti* on the artist's part. The large picture of the *Baigneuses*, left unfinished in the studio at Aix, is from this point of view typical. Taken up again, numberless times during many years, it has varied but little in general appearance and colour, and even the disposition of the brush-strokes remains almost permanent. On the other hand the dimensions of the figures were often readjusted; sometimes they were life-size, sometimes they were contracted to half; the arms, the torsos, the legs were enlarged and diminished in unimaginable proportions. It is just there that lies the variable element in his work; his sentiment for form allowed neither of silhouette nor of fixed proportions.

For, to begin with, he did not comprehend drawing by line and contour. In spite of the exclamation reported by M. V. during the sittings for his portrait, 'Jean Dominique is strong!' it is certain that he did not love M. Ingres. He used to say, 'Degas is not enough of a painter; he has not enough of *that*!'—and, with a nervous gesture, he imitated the stroke of an Italian decorator. He often talked of the caricaturists, of Gavarni, of Forain, and above all of Daumier. He liked exuberance of movement, relief of muscular forms, impetuosity of hand, bravura of handling. He used to draw from Puget. He demanded always ease and vehemence in execution. He preferred, one cannot doubt, the *chic* drawing of the Bolognese to the conciseness of Ingres.

On the walls of Jas de Bouffan, covered up now with hangings, he has left improvisations, studies painted as the inspiration came, and which seem carried through at a sitting. They make one

think, in spite of their fine pictorial quality, of the fanfaronnades of Claude in Zola's 'L'Œuvre,' and of his declamations upon 'temperament.' The models of his choice at this period are engravings after the Spanish and Italian artists of the seventeenth century. When I asked him what had led him from this vehemence of execution to the patient technique of the separate brush-stroke, he replied, 'It is because I cannot render my sensation at once; hence I put on colour again, *I put it on as best I can*. But when I begin I endeavour always to paint with a full impasto like Manet, *giving the form with the brush*.'

'There is no such thing as line,' he said, 'no such thing as modelling, there are only contrasts. When colour attains its richness form attains its plenitude.'³

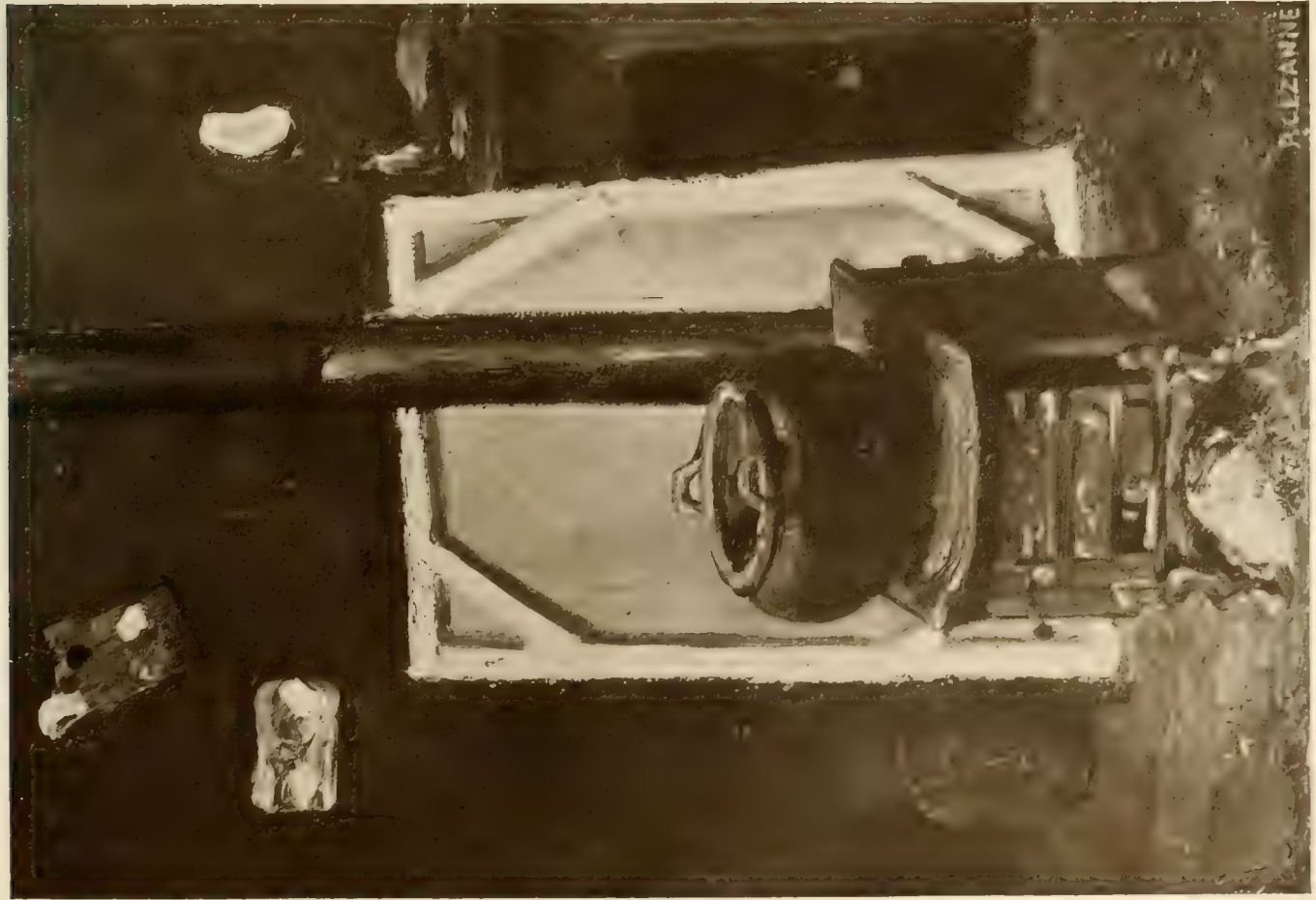
Thus, in his essentially concrete perception of objects, form is not separated from colour; they condition one another, they are indissolubly united. And in consequence in his execution he wishes to realize them as he sees them, by a single brush-stroke. If he fails it is certainly in part from the imperfection of his craft, of which he used to complain, but also and above all from his scruples as a colorist, as we shall see presently.

All his faculty for abstraction—and we see how far the painter dominates the theorist—all his faculty for abstraction permits him to distinguish only among notable forms 'the sphere, the cone and the cylinder.' All forms are referred to those which he is alone capable of thinking. The multiplicity of his colour schemes varies them infinitely. But still he never reaches the conception of the circle, the triangle, the parallelogram; those are abstractions which his eye and brain refuse to admit. *Forms* are for him *volumes*.

Hence all objects were bound to tell for him according to their relief, and to be situated according to planes at different distances from the spectator within the supposed depth of the picture. A new antinomy, this, which threatens to render highly accidental 'that plane surface covered with colours arranged in a determined order.' Colorist before everything, as he was, Cézanne resolves this antinomy by chromatism—the transposition, that is, of values of black and white into values of colour.

'I want,' he told me, following the passage from light to shade on his closed fist—'I want to do with colour what they do in black and white with the stump.' He replaces light by colour. This shadow is a colour, this light, this half-tone are colours. The white of this table-cloth is a blue, a green, a rose; they mingle in the shadows with the surrounding local tints; but the crudity in the light may be harmoniously translated by dissonant blue, green and rose. He substitutes, that is,

³ Quoted by E. Bernard.



L'ATELIER, BY CÉZANNE, IN THE
COLLECTION OF M. PELLERIN



LA FEMME AU CHAPELET, BY CÉZANNE,
IN THE COLLECTION OF M. F. DRIET

contrasts of tint for contrasts of tone. He disentangles thus what he used to call 'the confusion of sensations.' In all this conversation, of which I here report scraps, he never once mentioned the word values. His system assuredly excludes relations of values in the sense accepted in the schools.

Volume finds, then, its expression in Cézanne in a gamut of tints, a series of touches; these touches follow one another by contrast or analogy according as the form is interrupted or continuous. This was what he was fond of calling *modulating* instead of modelling. We know the result of this system, at once shimmering and forcible; I will not attempt to describe the richness of harmony and the gaiety of illumination of his pictures. It is like silk, like mother-of-pearl and like velvet. Each *modulated* object manifests its contour by the greater or less exaltation of its colour. If it is in shadow its colour shares the tints of the background. This background is a tissue of tints sacrificed to the principal motive which they accompany. But on any and every pretext the same process recurs of chromatic scales where the colours contrast and interweave in tones and half-tones. The whole canvas is a tapestry where each colour *plays* separately and yet at the same time fuses its sonority in the total effect. The characteristic aspect of Cézanne's pictures comes from this juxtaposition, from this mosaic of separate and slightly fused tones. 'Painting,' he used to say, 'is the registration of one's coloured sensations' (E. Bernard). Such was the exigence of his eye that he was compelled to have recourse to this refinement of technique in order to preserve the quality, the flavour of his sensations, and satisfy his need of harmony. Bachaumont in 1767 wrote of Chardin; 'His method of painting is singular. He poses his colours one after another, almost without mixing them, in such a way that his work somewhat resembles a mosaic or patchwork like the needlework tapestry called cross-stitch.'

The fruit-pieces of Cézanne and his unfinished figures afford the best examples of this method, the idea of which was perhaps taken from Chardin: a few decisive touches declare the roundness of the form by their juxtaposition with softened tints, the contour does not come till the last, as a vehement accent, put in with turpentine to underline and isolate the form already realized by the gradation of colour.

In this assemblage of tints with an aim at grandeur of style, perspective disappears; values too (in the school of art sense) and values of atmosphere are attenuated and equalized. The decorative effect and the balance of the composition appear all the more complete owing to this sacrifice of aerial perspective. Venetian painting with a more enveloping chiaroscuro offers

frequently this fine aspect of unity of plane.⁴ It is curious that it is this which most struck the first symbolists, Gauguin, Bernard, Anquetin—those, in fact, who were the first to love and imitate Cézanne. Their synthetic system admitted only flat tints and a hard contour; thence arose a whole series of decorative works which I, certainly, do not wish to decry; but how much more synoptic, how much more concrete and vital were the syntheses of Cézanne!

Synthesis does not necessarily mean simplification in the sense of suppression of certain parts of the object; it is simplifying in the sense of *rendering intelligible*. It is, in short, creating a hierarchy: submitting each picture to a single rhythm, to a dominant; sacrificing, subordinating—generalizing. It is not enough to *stylize* an object (as they say in the school of Grasset), to make some sort of copy of it, and then to underline the external contour with a thick stroke. Simplification so obtained is not synthesis.

'Synthesis,' says Sérusier, 'consists in compressing all forms into the small number of forms which we are capable of thinking—straight lines, certain angles, arcs of circles and ellipses; outside these we are lost in the ocean of variety.' That, no doubt, is a mathematical conception of art; it does not, however, lack grandeur. But that is not, whatever Sérusier says, the conception of Cézanne. He certainly does not lose himself in the ocean of variety; he knows how to elucidate and condense his impressions; his formulae are luminous and concise; they are never abstract.

And this, again, is one of the points wherein he touches the classics; he never compromises by abstraction the just equilibrium between nature and style. All his labour is devoted to preserving his sensation; but this sensation implies the identity of colour and form; his sensibility implies his style. Naturally and instinctively he unites, in his spirit if not on his canvas, the grace and brilliance of modern colorists with the robustness of the old masters. Doubtless the realization is not reached without labour nor without lapses. But the order which he discovers is for him a necessity of expression.

He is at once the climax of the classic tradition and the result of the great crisis of liberty and illumination which has rejuvenated modern art. He is the Poussin of Impressionism. He has the fine perception of a Parisian, and he is splendid and exuberant like an Italian decorator.

⁴ There was discovered in 1905 in the Scuola di S. Rocco a fragment of a frieze by Tintoretto folded back against the wall when it was first put up, because it was too large for the space; this had preserved all the freshness of its colour. In it were apples painted in pale green and bright red on a ground of leaves of Veronese green. *It is all colour*. One would call it a Cézanne. Perhaps it lacks the finishing touch of umber which would have sobered it, but, such as it is, this precious fragment indicates in Tintoretto an effort at chromatism altogether similar to that which I have explained in Cézanne.

Cézanne

He is orderly as a Frenchman and feverish as a Spaniard. He is a Chardin of the decadence and at times he surpasses Chardin. There is something of El Greco in him and often the healthfulness of Veronese. But such as he is he is so naturally, and all the scruples of his will, all the assiduity of his effort have only aided and exalted his natural gifts.

The attempt here made is to *define* the work of the painter: not to express its poetry. All the magic of words would not suffice to translate, for one who has never had it, the unforgettable impression which the sight of a fine Cézanne arouses. The charm of Cézanne cannot be described; nor could one tell of the nobility of his landscapes, the freshness of his chords of green, the purity and profundity of his blues, the delicacy of his carnations, the velvety brilliance of his fruit. Few artists have had so original a sensibility—but that has been said of so many others in our time that it is better not to insist on it; it is the most ordinary praise one can give an artist. He liked to speak, with an appearance of modesty, of his 'little sensation,' of his 'little sensibility.' He complained that Gauguin had taken it from him and 'l'eut promenade dans tous les paquebots.' In

truth his art is so concise and so natural, so living and so spontaneous, that it is difficult to get inspiration from his technical methods without carrying off with them something of himself as well. For Félibien, speaking of painters, the sensation is: 'The application of things to the spirit or the judgment which the spirit passes on them.' The two operations, the *Aspect* and *Prospect*, as Poussin says, are no longer separate with Cézanne. To organize one's sensations⁵ was a discipline of the seventeenth century; it is the preconceived limitation of the artist's receptivity. But the true artist is like the true *savant*, 'a child-like and serious nature.'⁶ He accomplishes this miracle—to preserve amidst his efforts and his scruples all his freshness and naïveté.⁷

⁵ There are two things in the painter: the eye and the brain; each should help the other; one should work at their mutual development; for the eye by the vision of nature, for the brain by the logic of organized sensations which affords the means of expression.' (Cited by E. Bernard, l.c.) Poussin wrote to M. de Chantelon: 'My nature compels me to seek out and love things that are well ordered.'

⁶ E. Renan.

⁷ The illustrations to this and the previous portion are from photographs taken by M. Druet, 108 Faubourg St. Honoré, Paris.

❧ NOTES ON VARIOUS WORKS OF ART ❧

CORNELIUS JANSSEN VAN CEULEN

IN 1903 I contributed to the proceedings of the Huguenot Society some notes on Foreign Artists of the Reformed religion working in London from about 1560-1660. These notes were principally derived from the registers of the Dutch Reformed Church, Austin Friars, edited by the late Mr. W. F. C. Moens, F.S.A. Among the artists thus noticed was the well-known portrait painter Cornelius Janssen, or Jonson, van Ceulen. Previous to the publication of those notes this painter was usually considered to be a Dutchman, who had come to settle in London.

From the aforesaid registers it was discovered that Cornelius, son of Cornelius Jansz, was baptized at the Dutch Church there on October 14, 1593; that Nicasius Roussel of Bruges, the King's jeweller, married on November 27, 1604, Clara Janssen of Antwerp; that at the baptism of Abraham, son of Nicasius Roussel, on February 6, 1620, one of the witnesses was Johanna, wife of Cornelius Jansz, grandmother of the child; and that on July 16, 1622, Cornelius Janssen of London was married to Elizabeth Beke of Colchester.

Further information about Cornelius Janssen is to be found in the 'Herald's Visitation of London' 1633-5, by Sir Henry St. George, Richmond Herald, published by the Harleian Society in 1883. Among the pedigrees entered in this visi-

tation is one by Cornelius Johnson of the Blackfriars, as follows:—

Peter Johnson of Cullen =

John Johnson of the City of = Ephemia von Cuchelen.
Antwerpe

Cornelius Johnson of Antwerpe = Jane le Grand.

Cornelius Johnson of the Black- = Elizabeth do. of Mr.
fryars, London Beek.

Cornelius Johnson, sonne and heir.

It is evident from this pedigree that Johnson was desirous of being recognised as an English armigerous gentleman. The armorial bearings accompanying the pedigree in the original manuscript at the College of Arms are as follows:—

Arms: Or, three popinjays proper.

Crest: On a wreath of the colours between two popinjays' wings endorsed proper a St. Catherine's wheel argent.

I am informed by Sir Alfred Scott-Gatty, K.C.B., Garter King-at-Arms, that no record of any grant of arms to Cornelius Johnson exists, and that this coat of arms was probably brought from abroad and accepted by the Herald's College in London.

From these documents it appears that this family of Janssen, or Johnson, came originally from Cologne to Antwerp and from Antwerp to London, probably among the refugees from the Duke

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of Alva's persecution in 1568. The registers of the Dutch Church contain other entries of the same family :—

Marriages :

1581. Sept. 14, Geerardt Janssens vth Sticht v. Kolen met Jakemijne Jardewijns v. Antwerpen, we Mattheewes Verhagen.
1582. Dec. 2, Henrick Janssens v. Gijstkercke ondert Sticht v. Kolen met Maijken Izsebrande uit den Hage.

It is clear that Cornelius Jansz, Janssen, or Johnson, was born in London and must have studied the art of painting in London and nowhere else. He can therefore be classed as a painter of the English school. There were, however, few painters of really native origin at so early a date in England, at all events no painter of sufficient importance for Cornelius Janssen to have been apprenticed to him. The leading painters in London during the first twenty years of the seventeenth century were Marcus Geeraerts the younger, of Bruges, Paul Van Somer, of Antwerp, and John De Critz, also from Antwerp. It is difficult to trace the influence of any one of these painters in the work of Cornelius Janssen, which has a character of its own. Daniel Mytens, who was almost exactly of the same age as Janssen, became court-painter to James I and Charles I, a distinction to which Cornelius Janssen also attained, although he never seems to have enjoyed much of the royal favour. It is not impossible that Cornelius Janssen may have gone, when young, to Holland and worked in the Miereveldt *atelier* at Delft or The Hague, for his painting is more allied to the best work of the Dutch school than to the elaborate costume pieces by Geeraerts, Van Somer, or Mytens, which were so much in vogue in England.

The general facts about Cornelius Janssen's life are well known. Those given by Walpole in his 'Anecdotes of Painting' may be relied upon, for Vertue, Walpole's original authority, got his information direct from Antony Roussel, grandson of Nicasius Roussel, and great nephew to Cornelius Janssen. It is stated that Janssen's earliest works in England are dated 1618, but no portrait is actually known which bears so early a date. They date for the most part from 1624 onwards. The fine portrait of John Fletcher, the dramatist, at Welbeck Abbey, is signed *Cornelius Johnson fecit 1625*. His more usual signature is *Cornelius*, or *Cor.*, *Jonson*, or *Cornelius Jonson v. Ceulen*, though he frequently signs with initials only, *C. J.*, separate, and never united in a monogram.

The following note from Vertue's Diaries is worth recording :—

'The large picture of Cornelius Johnson Painter, his wife & son, from which I have

made a drawing is curiously painted drawn & understood, the man's head is strongly & neatly painted & the boys neatly drawn & well coloured, but the woman's face is lively & curiously painted with a pleasant softness & local colouring & natural tincture. Painted by Adrian Hanneman to please Cornelius Johnson whose neace or near Relation Hanneman then courted (but was after disapointed). This Picture is in the Posses. of Mr. A. Russel, Painter, and another old head of Nicasius Russel the grandfather, by Hanneman, done "con amore," tis finely done. Cornelius Johnson painter went out of England by the persuasion of his wife at the beginning of the civil wars.'

This extract may lead to the identification of this important group.

Adrian Hanneman was an assistant to Anthony Van Dyck, who was a near neighbour of Cornelius Janssen in the Blackfriars. It is usually stated that Janssen was influenced by Van Dyck, but his painting offers no evidence to support this. It may even be argued that Van Dyck assimilated something from Janssen, whose sitters were chiefly among the country gentry.

LIONEL CUST.

JOHN VAN EYCK PAINTING AT CAMBRAI IN 1413, AND THEN SETTLING IN PARIS : AN APOCRYPHAL STORY REFUTED

'EN 1413 Van Eyck couvrit de peintures l'église de Notre Dame de Cambrai avant d'aller s'établir à Paris. . . En 1413 les comptes nous apprennent que la fabrique s'adressa de nouveau à Van Eyck, qui était allé s'établir à Paris, pour lui donner des commandes. Cette même année il répara un tableau que l'on portait en procession, et qui avait été peint au siècle précédent par Jehan de Senlis, et de plus un autre vieux tableau.'

I was fairly taken aback when I read these two paragraphs in a work published by an antiquary resident in Cambrai, to whom a gold medal had been awarded by the local Société d'Emulation.¹ They appeared to confirm the late M. Bouchot's theories, and to throw grave doubt on all that is generally believed—outside France, at least—as to the origin and early history of the Netherlandish school and the relative age of the two brothers, Hubert and John.

In 1879 I had visited Cambrai in search of documentary evidence relating to the Van Eycks and Peter Christus, and had rapidly run through the fabric accounts of the cathedral. As I could

¹ 'Etude historique en deux volumes sur l'ancienne cathédrale, les évêques et les archevêques (etc., occupying six more lines) de la ville de Cambrai par l'abbé Berteaux, Curé, Cambrai, 1909.' At the head of Vol. i are three extremely laudatory appreciations of the work.

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not recollect whether I had examined any of those anterior to 1420, or even whether any such were preserved in the local archives, I wrote to the keeper, asking him to kindly favour me with a copy of the two passages—the accounts are in Latin—referred to. On the 23rd of November that gentleman replied that, after having consulted the town librarian, he had examined the recently printed 'Index of the Inventory of the Archives,' and that the name of Van Eyck did not occur therein. He therefore advised me to write to M. Berteaux and ask him for an exact reference to the source from which he had drawn his information. I accordingly wrote to the author, but, receiving no reply, I, a fortnight later, wrote again, and in due course received this reply, 'Je ne trouve plus la source de ce que je dis des peintures exécutées par cet artiste.'

'He who seeks finds,' says an old proverb, and I am happy to say that, after a short search in the Art Library at South Kensington, I discovered the source of these extraordinary statements. In a volume by the late M. J. Houdoy, published in 1880, there is the following passage relating to a certain Matthew de West: 'En 1413, ce prédécesseur de Van Eyck qui avait couvert la cathédrale de Cambrai de ses peintures, quitta cette ville pour aller s'établir à Paris. . . . En 1413 les comptes nous apprennent que la fabrique s'adressa de nouveau à De West, qui était allé s'établir à Paris,' etc.² By the careless omission of the three words in italics in the first paragraph, and the substitution of Van Eyck for *De West* in the second, an apparently solid proof of the truth of a myth has been created. Had the author given a proper reference to the source from which he had borrowed, he would have saved much trouble. As it is, I hope this will be in time to stop the reproduction and vulgarization of this latest French Eyckian myth.³

W. H. JAMES WEALE.

² 'Histoire artistique de la cathédrale de Cambrai,' p. 56. M. Houdoy is the gentleman who in an earlier work published the myth about John van Eyck at Cambrai in 1422, refuted by me in 'The Academy' of June 21, 1879, p. 546, but repeated in this 'Histoire' and in numerous biographies.

³ It is to be hoped that the Cambrai Society will in future, before crowning a work, bestow a little more care on the value of the contents.

THE CAMPANILE OF ST. MARK'S

THE rebuilding of the Campanile of St. Mark's at Venice is going on apace, but not altogether as fast as was generally believed to be the case, and as has been rather widely stated. In Italy itself the idea has been formed, and very universally fostered, that in the course of this year, 1910, the work would be accomplished and the bell-tower complete. The authorities on the spot have, however, another tale to tell, and, though they are hopeful that all will be finished by 1911, they are not certain of this, and add that in any case it could not be till towards the close of the year, and too late to allow of any inaugural ceremony. The entire *canna*, or stem, so to speak, of the tower is finished, and is a fine piece of masonry, with a beautifully subdued pink tone colouring all the bricks, harmonizing perfectly with the ducal palace at the back, and with the bright mosaics of St. Mark's at the side. The point now reached in the work of construction is the stonework immediately below the bell-chamber, and at this stage so much has to depend on the weather that no forecast can be safely taken as to when the next stage will be reached. Should the season be a mild one, as it was all through December, the work can go on quickly; should it set in dry and frosty, the work will be retarded, for it will then be impossible to manipulate the cement and fix the columns and marbles which encircle the bell-chamber, and form the base whereon to stand the steeple and its crowning point, the golden angel. This part, too, presents difficulties of a complicated nature: a new and entirely different scaffolding must be set up in the room of the one hitherto in use; this old one must be taken down, and the intricate work connected with the tapering steeple will demand more time and skill than the ordinary onlooker can understand or imagine. Those who are chiefly responsible for this part of the work do not attempt to minimize the difficulties attendant on it, but at the same time they are sanguine as to its satisfactory fulfilment, and speak hopefully of St. Mark's Day (April 25), 1912, as the date for the inauguration of the new Campanile.

ALETHEA WIEL.

ART BOOKS OF THE MONTH

CERAMICS AND GLASS

CATALOGUE OF THE MACOMBER COLLECTION OF CHINESE POTTERY. By John Getz. Large 8vo. Boston, 1909.

THE collection of Mr. F. G. Macomber exhibited on loan at the Boston Museum of Fine Arts consists of a fine series of Chinese pottery mostly of early type and adorned with those beautiful monochrome glazes which have always appealed so strongly to

American collectors. The task of cataloguing such a series is one of immense difficulty, owing to the obscure nature of the subject and the uncertainty as to date and classification which must always surround these enigmatic wares. Mr. Getz certainly cannot be accused of want of courage in the way he has faced his task, and his positive attribution of nearly every specimen to a definite, and usually a very early, period is more impressive than discreet. The descriptive catalogue is preceded

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by a full historical sketch, by far the greater part of which deals with periods anterior to the Ming dynasty. Though no bibliography is supplied, it is evident that the author has studied his subject in the standard works, but with insufficient care; and the Chinese words which abound in his text are generally misspelt and too often misunderstood. A few instances will show that these are no idle generalizations. Among the eleven classes of pottery which he refers to the T'ang dynasty, are U-ni yao, a blackish toned ware made in the province of Fuchien, and Pai Ting yao, made in Chihli. There is no record of the former before the Sung dynasty, and the name signifies 'black clay' ware, and not 'raven's wing' ware, as is stated in another place. The Pai Ting ware he divides into two classes, one the white Ting and the other Mo Ting or black Ting; but as the word Pai means *white*, it is a severe strain on the phrase Pai Ting to make it include a black variety. He continues, 'The Pai Ting yao bowls are referred to in the "Ko-ku-yao-lan," a treatise on ceramics, as being mounted at the rim with copper, and showing marks in the enamel "like tears"—probably a form of running granulation, in the distinctive black-brown known to the Western amateurs as "hare's fur" glaze.' Nothing but careless reading can explain such confusion as this. The first half of the sentence is a perfectly well-known description of the white Ting porcelain of the Sung dynasty, which is characterized by pale brown gum-like drops of glaze on the backs of its bowls and dishes; and the second part describes the 'hare's-fur' cups made at Chien-yang, in Fuchien, which Mr. Getz discusses at length a few pages later. Mis-spelling of Chinese words is a venial fault, but one which might be avoided by the use of a good dictionary. As it is, several forms of orthography are blended haphazard and often appear side by side in the same sentence and even in the same word, while marks of aspiration and diaeresis are powdered on promiscuously as with a sugar-sifter. Such a bungled expression as 't'ich-siu' for tieh-hsui (iron-rust) one would charitably refer to the printer's devil if it did not recur again and again with perfect consistency; and similar cases are Hs'ung yao for Hs'ing yao, Jung-yao for Tung-yao and many more. In the description of glaze colours, an important matter, fei-ts'ui is rendered 'jade green' though the words mean only 'kingfisher blue'; and fên-ch'ing as a 'purplish glaze derived from manganese,' though the words themselves mean 'pale blue or green.' The latter error I should put down to ill-considered use of a translation of Hsiang's famous Album, were it not that Mr. Getz can hardly have studied this work or he could never have written the following note—'In a record of the Ceramic industry called Hsiang Tzû-ching written in the fifteenth century by the native Virtuoso Hsian

Yuan-p'ien, etc.' I need hardly point out that Tzû-ching is only another name of Hsiang Yuan-p'ien, the author of the Album, and that he lived and wrote in the sixteenth century.

Mr. Getz's descriptive catalogue is far superior to his historical introductions. He depicts the wares in graphic and sympathetic terms, which produce a clear impression of the vessels where no illustration is possible. But what has been seen of his historical work is not calculated to inspire confidence in his dates and attributions; and a glance at the illustrations only serves to confirm this impression. I would suggest that the frontispiece with its creamy shagreened glaze is not Fên Ting, but a fine Tu Ting specimen probably made in Kiangnan. Fig. 28 is called Yuan-Ming, but it can hardly be older than the seventeenth century.

No. 198, described as Corean, is Siamese and 117 a typical Lung Ch'üan celadon jar is described as 'real K'uan yao' (*sic*). Elsewhere the 'tea-dust' glaze is dated Yuan-Ming and 'iron-rust' as K'ang-hsi, though I believe there is no authority for placing either before the Ch'ien-lung period. The factories of Tê-hua in the province of Fuchien are credited with a white ware distinguishable from their later 'blanc de Chine' by a 'more wonderful satin-like texture' of glaze. This is dallying with an ancient error, for there is express authority for stating that the Tê-hua factories did not exist before the Ming dynasty. There is a fine series of Han pottery illustrated on the last plate, and it is clear that the Macomber collection is one of which the Boston Museum may be proud to exhibit, but the catalogue is marred by many and serious errors which even the admitted difficulty of the subject cannot excuse.

R. L. H.

DIE ERFINDUNG UND FRÜHZEIT DES MEISSNER PORZELLANS. Ein Beitrag zur Geschichte der Deutschen Keramik. Von Ernst Zimmermann. Berlin: Georg Reimer. 1908. Preis broschiert, 20 Mark; gebunden, 22 Mark.

CONSIDERING the great importance of the Meissen porcelain manufactory and the eagerness with which its early productions are collected the whole world over, it is surprising how little reliable information we have about it beyond the bare outlines of its history. Professor Zimmermann's book is all the more welcome on this account, for it contains a scholarly and exhaustive study of the most obscure, and perhaps the most interesting, part of the subject. It is significant that the author is compelled to devote a considerable part of his work to upsetting current but erroneous conceptions, and to proving that Johann Friedrich Böttger, so far from being, as was generally believed, a charlatan and debauchee who chanced upon a great discovery by mere good fortune, was in reality a man of genius and indomitable

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perseverance, who worked out a great invention by slow and painful degrees. Professor Zimmermann, in his capacity of curator of the Royal Porcelain Collection in the Johanneum at Dresden, has not only a magnificent series of early Meissen ware at his disposal, but has had access to documents of capital importance, enabling him to trace the stages by which Böttger approached his great discovery of the secret of true porcelain.

Every one knows of Böttger's early devotion to alchemy, and how he acquired the dangerous reputation of holding the secret of transmuting baser metals into gold, of his flight from Berlin, and his hopeful reception at Dresden by Augustus the Strong, whose confidence in his genius seems to have been unshakable. Here he was associated with the chemist Tschirnhausen, and engaged in a variety of experiments, including the manufacture of gems, glass, and even soft paste porcelains. These experiments made him acquainted with the properties of all kinds of clays, which he was able to submit to the heat test by means of Tschirnhausen's great burning glasses. His ideas then took a decided turn towards ceramics, and the manufacture of earthenware and tiles was ventured. A hard red stoneware was the next discovery, and Böttger definitely pledged himself to solve the mystery of true porcelain. It must be noted that this was ten years or more before the letters of Père d'Entrecolles from China explained the Oriental methods of manufacture; and Böttger, though he had grasped the principle that porcelain was made by mixing a fusible with a non-fusible substance, had no extraneous information as to the nature of the clays required. But here his alchemical experiences stood him in good stead, and the knowledge he had acquired in experimenting by heat on various minerals enabled him to find those which would combine to make a white transparent body. This was achieved in 1709; the invention of a suitable glaze followed, and Böttger had accomplished the wonderful feat of rediscovering *ab ovo* the art of making true porcelain from natural materials which the Chinese had kept unrevealed for so long. But Böttger's troubles were not yet over. He had made no gold, but he had expended a great deal. His various ventures—and he had as many as eight manufactures at one time under his direction—were full of promise but realised no profits. Though within sight of his goal, he had still many difficulties to surmount. His ovens were too small and heated with difficulty: fire cracks and distortions were frequent, and he had yet to cope with colouring and decoration. He had moreover to face discontent among his employees and intrigues at court, and nothing but his faith in himself and the constancy of his royal patron enabled him to continue. But his progress was on restricted lines. His porcelain had to be

modelled on his red stoneware and fired in the same kind of kiln, for he never succeeded in getting the larger kilns so essential for his new venture. As may be imagined his health was severely tried by the strain of his work and the practical confinement in which he lived; and it is not surprising that he should have given way to excesses which hastened the work of disease. He died in 1719 at the age of thirty-seven, leaving his great work incomplete, it is true, but so far advanced that within a few years of his death the Meissen factory was established on a permanent basis. Böttger's porcelain has a yellowish tinge, which distinguishes it from the typical Meissen of after days. The forms are mostly small and in the baroque taste, and though a few larger vases were tried, they were almost always marred by some imperfection. Much of the ware is white, though gilding and lacquering were used by him, as on his red ware, and no little progress was made with on-glaze enamels. Of these an iron-red and, strange to say, a rose-colour were the most successful, though after his death the Meissen painters seem to have been unable for many years to find a true rose enamel. More surprising still, lustre colour of pink tone occurs on several of his pieces. Silvering and gilding were both used, but his attempts at under-glaze blue were unsuccessful. Of his other wares there are a few rare specimens of tin-enamelled faïence in the Johanneum, and a splendid collection of his red ware. The latter varies from red to black, and is sometimes marbled: it is unglazed and partly or wholly polished on the lathe; or again it is glazed dark brown or black and gilt or lacquered. Originally modelled on the Chinese 'buccaro' stoneware, it subsequently appears in European forms in baroque taste; and figures from the Italian comedy, such as afterwards were so freely made at Meissen, were first formed in this substance. A rival factory at Plauen competed with Böttger's red ware, and it was freely copied at a later date at Bayreuth.

But all these things, and much more besides, are set forth in Professor Zimmermann's invaluable book with 'Teutonic thoroughness'. 'Die Erfindung und Frühzeit des Meissner Porzellans' is written with a full knowledge of the immediate subject and the breadth of view of a man who has traversed the whole field of ceramics. The notes, which are massed at the end of the book, are full of interesting miscellaneous information which bespeaks deep and accurate research. The illustrations though small are numerous and on the whole clear and sharp; and the frontispiece is well executed in colour. But why is there no index? This is the second important ceramic work recently published in Germany without this indispensable adjunct. In both cases the omission is a matter for regret. Is it possible that it was intentional? *Absit omen.*

R. L. H.

Art Books : Ceramics and Glass

HANDBOOK OF MARKS ON POTTERY AND PORCELAIN. By W. Burton, M.A., and R. L. Hobson, B.A. London : Macmillan. 7s. 6d. net.

THE advances made in the history of Ceramics during recent years have been so considerable that there was room for a work of reference of handy size to which the collector can turn at a moment's notice without the fear of being disappointed or misled. The names of Mr. Burton and Mr. Hobson are so well known in connexion with porcelain and pottery that the authority of their joint product is not likely to be seriously questioned. Its form is convenient, its geographic arrangement admirable, and it is completed by indices of names, of initials, of marks other than names and initials, and of Oriental marks and names. A more compact, practical and scholarly handbook could not be imagined.

HANDBOOK TO KERAMICS. By William Chaffers. New edition, revised and edited by H. M. Cundall, I.S.O., F.S.A. Gibbings and Co. 6s. net.

THIS book is simply a 'tabloid' edition of Mr. Chaffers's larger work, and treats of nearly every known variety of porcelain and earthenware in the remarkably small space left by 350 illustrations which embellish its 316 pages. The illustrations themselves cannot be considered satisfactory, the greater number being hazy and indistinct, with harsh and unpleasant outlines.

EARLY ENGLISH GLASS. By Daisy Wilmer. Upcott Gill. 6s. 6d. net.

ALTHOUGH called 'A Guide for Collectors of Table and other Glass,' the book will fail to satisfy such collectors as desire to study the subject of English glass seriously. The illustrations, which number some 160 odd, are good ; but as about 130 out of the whole represent drinking vessels, the book might more correctly be described as an illustrated catalogue of drinking glasses, those that are shewn being chiefly from one collection. With the exception of the posset pot at Chastleton Manor—the illustration of which serves as a frontispiece, and which is of considerable interest—the majority of the examples illustrated are taken from quite familiar forms, examples of which can be seen any day in the British, the Victoria and Albert, the Brighton (Willet Collection), the Bristol and other museums. No mention is made of the exquisite little scent bottles and sweetmeat boxes made at Chelsea, or of the glass, decorated (and probably made) at Yarmouth, which sometimes bears Absolon's signature, the wall lights, candlesticks with bases of white and blue glass decorated in gold, the dessert services, with centre dishes made in two pieces (of which the illustration No. 78, called a taper-holder, is probably the lower part), and many other forms that exist in private collec-

tions that could not have been difficult of access. Examples identical with very nearly all the specimens mentioned have already been carefully described in the books on this subject by Mr. Albert Hartshorne and Mr. Edward Dillon. The remarks on the value of old glass give a greatly exaggerated idea of their worth, and will excite the envy of many dealers who in most cases would readily dispose of such wares at much lower prices.

C. L.

WINDOWS. A book about Stained and Painted Glass. By Lewis F. Day. Third edition, revised and enlarged. Batsford. 21s. net.

MR. DAY does not appeal to antiquaries, nor is he primarily a man of letters, but a craftsman and artist of coloured picture-glass, probably the art least repellant to the British populace. In this sense his audience is a popular one, but since staring at stained or painted windows with some interest and studying them through description and illustration are different matters, his populace is limited to those who are somewhat instructed. By this audience Mr. Day's book has evidently been much liked, for it has reached a third edition. Without endorsing eulogies which must have embarrassed the unpretending author when they appeared twelve years ago, we may congratulate him on a success deserved by his actual merits, and he has wisely taken the opportunity of improving his work in several respects. The text apparently originated in an agglomeration of articles written for periodicals ; to these Mr. Day has now given more cohesion. The chapter entitled 'The Characteristics of Style' is not so misplaced in 'The Course of Design' as it appears to be, for it really treats the characteristics by which periods may be recognised, from a chronological rather than a purely artistic standpoint. The book is still, indeed, not conspicuous for its unity, but it is sufficiently unified for a chronicle of experience, since it is the result of practice and affectionate observation. The illustrations are increased by some two dozen examples, interesting because Mr. Day has faithfully adhered to his resolution to exclude everything which he had not personally examined, and valuable because of their provenance. Some are from drawings by Winston, who possessed a sort of instinct for copying antique forms, though, unlike Mr. Day, he failed as a productive artist in glass. Others are from Messrs. Clayton and Bell's unsurpassed collection of copies in water-colour. The peculiar genius of their copyist is visible even in black and white reproduction, to those who have seen that collection, and they will recognise Mr. Day's good sense in excluding colour-process illustrations, which misrepresent the colours of glass and would have placed his book beyond the reach of his readers. Mr. Lonsdale's and Mr. Davidson's drawings

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appear to much disadvantage, for, compared with Winston's and those belonging to Messrs. Clayton and Bell, they fail both in form and texture. In one respect Mr. Day has retrograded. He reunites his indexes, which he was constrained to separate in his second edition for the sake of clearness. His one index is now extremely confused, for there is no indication whether the numerals quoted refer to 'pages' or 'figures,' and the full-page illustrations are not paginated at all. In one notable instance he also contorts himself unaccountably; having referred correctly to the Madonna and Child at All Souls College for twelve years, he now misdirects us to New College. The canopy-work alone might surely have been sufficient to confirm him in suffering the truth to stand.

ARCHITECTURE AND ARCHAEOLOGY

THE MEDIAEVAL HOSPITALS OF ENGLAND. By R. M. Clay. With 78 illustrations. The Antiquary's Books. General Editor, Rev. J. C. Cox, LL.D. Methuen and Co. 7s. 6d. net.

There are many monographs on particular mediæval hospitals, but antiquaries have long wanted a convenient book on the general subject, and Miss Clay's is likely to prove a useful introduction to a somewhat neglected study. She writes with additional authority, since Mr. Cox seems to have given her more guidance than is demanded of a general editor. The subject confines the book to the documentary (rather than the artistic side) of archæology, otherwise it might claim fuller notice here. Miss Clay distinguishes the varieties of the institutions in mediæval times called indiscriminately by specific names, and often used indiscriminately for divers specific purposes. She tells of their benefactors, material and celestial; their inmates' spiritual and temporal lives; their constitutions; their finances; their relations to the Church and the State; their decline; their dissolution; and their partial refoundation. Some twenty pages are all that she can spare to their artistic expression in their buildings, with some notes on their furniture and ornaments, derived from inventories made when they owned them no longer. As regards the plan of building, she draws a broad distinction between the larger institutions, such as St. Leonard's (York), St. Bartholomew's (Smithfield), and St. Cross (Winchester), which owned or used fine churches, isolated or merely connected by lower buildings; and the smaller institutions, in which chapel and hospital were but parts of one construction and often under one roof. Of this more characteristic arrangement, Brown's House (Stamford), St. Mary's (Chichester), and especially Chichele's Bedehouse at Higham Ferrers, are now the most

perfect examples. Unhappily, the buildings of the most enduring institutions have inevitably suffered most from the exigences of use, excepting Ewelme chapel, the ground-plan of Sherburn and St. Cross nearly throughout. The hospital buildings of St. Bartholomew's, St. Thomas's and Bedlam show no vestige of their ancient institution. However, the largest and oldest institution of all, St. Leonard's, was finally broken up at the dissolution, but its fine ambulatory still remains. Our most irritating loss is the beautiful transitional chapel of St. Mary Magdalen's, Winchester, wantonly destroyed about 1788. But Miss Clay's greatest service to antiquaries is her full list of mediæval hospitals in England tabulated according to counties, with signs indicating the relative importance of their remains. In a first list many omissions are almost unavoidable; chance here supplies one — Liddington, Rutlandshire. Miss Clay's writing and arrangement are not so clear that "he who runs may read," the first requisite in a book of this kind. She too often inverts the order of primary statement and allusion, alluding to what she has not mentioned before, and towards the close of her book defining subjects already sufficiently described.

SCULPTURES OF CHARTRES CATHEDRAL. By Margaret and Ernest Marriage. Text in English and French. Cambridge University Press, 1909. 12s.

IT is a pleasure to be able to give almost unreserved praise to this book. The idea is excellent. A detailed photographic survey of the sculptures of Chartres Cathedral is here reproduced with a brief explanatory text. Many of the sculptures are scarcely discernible on the building itself, and the authors have employed tele-photography with excellent results. The textual explanations show that the authors have studied their authorities carefully, they give indications of probable dates—we wish, by the by, that these were rather more frequent—and notes on the symbolism and iconography taken generally from M. Émile Mâle's invaluable studies. As yet there has been no serious attempt made to deal with French Gothic sculpture on the lines which students of Greek art have followed. No systematic classification has been established, no artists have been isolated and their works put together. Such a book as this should help to form material for such a study. The reproductions are nearly always good. It is a pity that one of the few failures is that of the angel with a sundial on the S.W. angle, since this is almost the finest piece of sculpture in the building.

We hope that the authors will at once proceed to illustrate the other cathedrals of France in the same practical and effective manner. If we have any suggestion for future work it would be to give

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even more detail of ornament and parts of single figures. Although necessary for reference and general understanding, those photographs which take in a number of figures are not much use for the critical study of the artistic value of sculpture.

THE GROWTH OF THE ENGLISH HOUSE. By J. Alfred Gotch, F.S.A., F.R.I.B.A. London: B. T. Batsford. 1909. 7s. 6d. net.

MR. GOTCH is already well-known to readers of *THE BURLINGTON MAGAZINE* as a competent authority on English architecture. The handy volume before us, recently issued by Mr. Batsford, will be of great use to those who care and wish to know more about the subject of our Domestic Architecture. An English home has always held high repute for comfort and common-sense, and earned the admiration of other nations, at all events so far as concerns our country houses, and the homes of the wealthy classes. So far as the artistic side of domestic architecture is concerned, it is interesting to note how often the same minds with the same materials achieve under private enterprise a masterpiece, where under public control they frequently arrive at unhappy failures.

Mr. Gotch traces the rise of the English country house from the fortified houses of the Saxon and Norman, and even Plantagenet times, when your neighbour was to some extent your enemy, as you were his. He then describes the mediæval home, within and without, until he arrives at the time of the Tudors. He shows how, under the Italian influence, and the gradual rise and expansion of the English people, the home became more comfortable, the sense of security greater, and the acquisition of wealth, with the desire to spend it upon the home, more general. To this and the succeeding period, known roughly as the Jacobean, we owe many of these beautiful houses, which remain the glory of our country to the present day, even when their maintenance is a question of sore difficulty to their owners. They are, nevertheless, among the most precious hereditaments of our race, some of the best examples of what England could do once and might do again. The great traditions of national architecture were interrupted and diverted by the pernicious influence of pseudo-classicism, which became rampant during the eighteenth century. The Greek temple, or the storied arcades of Palladio, are all right in their own climate and under their own sky, but they are ill-suited to our English requirements, however accomplished their execution may be. The nation had not recovered from the classical tyranny before it was attacked by a new and worse disease, known as the Gothic revival. Mr. Gotch's book does not take us beyond the eighteenth century. His heart evidently quailed before an attempt to describe coherently the architecture of the nineteenth century. From the few trenchant words which

he devotes to this period, his estimate can be gauged. He rightly adds that "from this Slough of Despond we seem now to be happily emerging, and we shall do so the more certainly in proportion as we add to knowledge, thought, and common-sense." There are plenty of really good architects in Great Britain. It is for the nation to see that they are properly employed, and to remove the reproach already alluded to, that an architect can only achieve success through private enterprise, and can only hope for moderate success, if not total failure, under the guidance of the official surveyor or the speculative builder.

LIVES OF THE BRITISH ARCHITECTS. By E. Beresford Chancellor. London: Duckworth and Co. 1909. 7s. 6d. net.

THIS book, compiled by Mr. Beresford Chancellor, on the lives of the British architects, may be used as a companion to such books as that of Mr. Gotch, mentioned above. Mr. Chancellor tells us about the men themselves, the great architects, their personalities apart from their works. His work does not lay any claim to original research, and he disclaims the technical knowledge which adds so much value to the works of Mr. Reginald Blomfield, Mr. Gotch, Mr. Herbert P. Horne, and others, who have written about the great English architects. Mr. Chancellor's numerous quotations from the writings of others, together with divers irritating inaccuracies, all seem to denote that the compiler has not more than a second-hand acquaintance with this subject. It need not be inferred from this that Mr. Chancellor's book is of no value. Even if he has nothing new to say about Inigo Jones, Sir Christopher Wren, or Sir William Chambers, it is useful to have the lives of these artists put together in a handy form for reference. Like Mr. Gotch, Mr. Chancellor stops at the eighteenth century. We should have been glad if he could have carried his work on to include lives of the Wyatts, Sir Charles Barry, the Pugins, Sir Gilbert Scott, and other famous architects of the nineteenth century, whose influence has been as great as that of the Hawksmoors, Kents, or Talmans of the past. Perhaps Mr. Chancellor's authorities could not take him any further. For the general reader Mr. Chancellor's volume will be useful. The more serious student had better rely on Mr. Blomfield or Mr. Gotch.

DAS NIEDERLÄNDISCHE ARCHITEKTURBILD. Von Hans Jäntzen. Leipzig: Klinkhardt and Biermann. 1910.

THIS volume deals with a branch of painting, with which the schools of the Netherlands are specially identified. The problems of perspective and chiaroscuro in architectural painting have always been among the chief difficulties, the gymnastic exercises, they might be called, in which the

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painter is, from time to time, called upon to display his agility. At the very outset of modern painting we find Jan Van Eyck seeking to solve these problems, as in the *Annunciation* at St. Petersburg and the *Madonna* of the Kaiser Friedrich Museum at Berlin. Rogier Van der Weyden, Geertgen tot Sint Jans, Jenin Gossaert, Bernaert Van Orley, and other painters all took pleasure in these difficulties. All these painters, however, used these architectural settings as subservient to the main subject, or merely decorative. One is inclined to ask, Did they work at their measurements themselves? As the influence of the Italian Renaissance began to pervade the art of the Netherlands, and to revive an exaggerated interest in the decayed arts of ancient Rome, these architectural *tours de force* began to encroach on the subject of the picture, and in some cases practically to oust it altogether. This seems to have been due to a great extent to the engraved works of Hans Vredeman, of Leeuwarden, in Friesland, a theoretic architect, who himself owed his inspirations to the teaching of Vitruvius and Sebastiano Serlio. It is interesting to trace the growth of the school of architectural painting at Antwerp which is represented by Henrik van Steenwyck, father and son, and Pieter Neeffs, also father and son. In their hands the perspective chiaroscuro became the main subject of a picture, and the actual subject a matter of little account. In each case the works of the younger generation show how quickly the really skilful *tour de force* may degenerate into a mere soulless exercise. In Holland the chief exponents of Vredeman's teaching were such painters as Bartholomæus Van Bassen and Dirk Van Delen, who delighted in a fantastic style of imaginary architecture, into which they introduced imaginary banquets and other scenes. Such paintings are merely interesting as curiosities or specimens for museums, like the dolls' houses mentioned below, and cannot be admitted into the foremost ranks of the painter's art.

A new departure was made early in the seventeenth century at Haarlem by Pieter Saenredam, who discovered in the whitewashed walls and pillars of the great Dutch churches at Haarlem and Delft one of the secrets for trapping sunshine. Whereas the continental school had delighted in dark shadows and artificial lights, like those of the stage, the new school rejoiced in pure light, and were sun-worshippers like Rembrandt, Vermeer, and all the great painters of the Dutch school. Among these were Gerard Hoegaert, Hendrick de Vliet, and, greatest of all, Emanuel de Witte. Space does not permit more than a recommendation that the sincere student of painting should study this book by Heer Jäntzen. It is dry, terribly dry, like many books of the same kind, and there is a danger in all such dry books, however wholesome their contents, lest they should

destroy the student's most salutary lesson, that of enjoying, not merely dissecting or appraising, a work of art. The book is, however, a valuable contribution to the history of art. It is somewhat surprising in a work on architectural painting in the Netherlands to which no limit of date is put forward, to find no mention of one of the greatest of all such architectural painters, the late Johannes Bosboom.

HOLLÄNDISCHER PATRIZIERHÄUSER. Vierzig Tafeln mit beschreibenden Text vorm Dr. S. Muller, F.Z., und Prof. Dr. W. Vogelsang. Utrecht: A. Oosthoek. 1909.

A BOOK on dolls' houses may seem out of place among architectural writings. Three of the *Puppenhäuser* here described give so interesting an insight into the domestic life of a Dutch patrician family in the seventeenth century, that they are perhaps more valuable than any written documents could be. They are fairly well known, but the plates in the volume before us bring the life of the Dutch gentlefolk very vividly before our eyes. In the famous dolls' house of the Utrecht Museum every detail is imitated in minute facsimile down to the pictures on the walls, and the ornaments on the chimney pieces. It is curious that one of the miniatures in this house is a copy of a well-known sixteenth century miniature in the royal collection at Windsor Castle. The oldest dolls' house, that in the Ryks Museum at Amsterdam, is said to have been made by order of Peter the Great, for the amusement of the Czarina Catherine. Another is said to have been made for the son of the great Admiral De Ruyter. In the eighteenth century a dolls' house was made for the family of Blaauw, a member of which became a noted antiquary in England. It may seem paradoxical to say so, but the students of architecture, costume, furniture, bric-à-brac, and the like, will all find something to interest them in these dolls' houses, and maybe, something to instruct them as well.

WANDERINGS IN THE ROMAN CAMPAGNA. By Rodolfo Lanciani. London: Constable and Co. 21s. net.


OF this, the latest of Signor Lanciani's frequently recurring volumes about Rome and its neighbourhood, the reviewer can honestly say two things. First, that he has read it through in two sittings, without a moment's flagging of interest, although the theme is in places very well-worn. Second, that it has brought back to him, more distinctly than any book that has come his way for a long time, something of the subtle, indefinable fascination of the Campagna. Probably the author's success is due to the absence of literary pretence, to the directness and ease with which he communicates that knowledge of which he possesses an unrivalled store, as much as to the

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quite admirable illustrations with which the book is richly supplied. Having given him this meed of praise, is it necessary to say more? Perhaps the conscientious critic should note that the author's wanderings too often lead him out of the Campagna. But it would be pedantic to grudge him his digressions, when they lead to the description and illustration of discoveries like the little Syrian shrine on the Janiculum, or that noble figure of a Niobid maiden—by far the finest of all the statues representing the lost original group—which was found under the author's own dining-room. It is justifiable, however, to point out that a volume weighing over three and a half pounds avoirdupois sits heavily *post equitem*, and that the misprints in classical names are more numerous than a scholar of the author's reputation should have allowed to pass. Perhaps this fault will be amended in the promised second volume; the present one, dealing mainly with Tivoli, Frascati and a few spots on the coast, such as Laurentum and Antium, only whets our appetite for the excursions to less known places.

FÜRST KARL EUSEBIUS VON LIECHTENSTEIN ALS BAUHERR UND KUNSTSAMMLER. By Victor Fleischer. Stern: Vienna and Leipzig, 1910. **THOUGH** the most famous pictures in the Liechtenstein gallery, the Rubens and Van Dycks among them, were acquired in the eighteenth century by Prince Wenceslas, Prince Charles Eusebius (1611-1684) is traditionally regarded as the founder of the collection. Very little, however, was actually known about his purchases. In a recent re-arrangement of the Liechtenstein archives, which is not yet at an end, much new material has been discovered, and Dr. Fleischer now publishes inventories, lists and records of transactions, which throw much light on the relations of a *grand seigneur* of the seventeenth century, with dealers who were, for the most part, painters themselves. Prince Charles Eusebius, the owner of innumerable castles and estates, recorded his experience of building palaces and churches in the form of a treatise on architecture for the guidance of his descendants in similar enterprises. This work is now published from a recently discovered manuscript, and it contains many pages of the utmost interest. Prince Liechtenstein describes in detail all that is needed in a great house, with its chapel, *Kunstkammer*, stables, aviaries, pomegranate houses and grottoes, and concludes with remarks on the collecting of pictures, statues, rarities and tapestry, which show him to have been a man of intelligence, culture and common sense. C. D.

CATALOGUES

 The Catalogue of the Loan Exhibition of Early British Masters at the City of Manchester Art

Gallery. 3d.—The exhibition, free, like all those organized by the Manchester Corporation, is a remarkable one, containing as it does some of the best-known masterpieces of the English eighteenth-century artists, some of them rarely seen by the public. Mr. J. P. Morgan has lent copiously—*Lady Delmé*, *Mrs. Payne-Gallwey* and *The Link Boy*, by Reynolds, and the superb *Miss Evans*, by Gainsborough. It is also pleasant to see once more *Barnes Terrace from Mortlake*, which is now in Mrs. T. Ashton's collection, as well as several little-known Turners lent by Mr. Brocklebank. The minor artists of the time are also well represented: Joseph Wright by his masterpiece, *The Orrery*, and Zoffany by an unusually fine portrait of *The Duchess of Gloucester*. The catalogue is accompanied by full biographical details and notes on the pictures.

We have received from the Keeper of the Ashmolean Museum at Oxford the copy of the new Summary Guide to the many valuable collections of works of art belonging to the University of Oxford. 1s. Few persons are aware of the extent and value of these collections, and fewer perhaps of the time and labour required for the preparation of even such a summary guide. The guide will be indispensable for visitors to Oxford, and we must congratulate Mr. Hogarth and C. F. Bell, and also Dr. Arthur J. Evans, on having achieved at all events this portion of the severe task of cataloguing. We should not wish to criticise, even if we found any occasion to do so.

The second edition of the catalogue of the Budapest Gallery, published in French, enables us to realise by the help of over a hundred illustrations how high a place among the collections of Europe this most admirable gallery must justly hold. Thanks to the energy, the knowledge, and the taste of its distinguished director, Dr. Gabriel de Térey, we have a model arrangement of pictures, and an admirable catalogue giving quite shortly under each number the opinions of European critics of repute. Specially remarkable is the fact that during the last three years the number of new pictures added to the collection amounts to no less than 65, of which 40 have been purchased, many from England; of these not the least remarkable is the early Velazquez *The Repast*, which was sold at Christie's in 1908. This is certainly one of the master's earliest productions of the Seville period. Spanish art in particular is represented astonishingly well at Budapest, not only by the more familiar names of Murillo, Ribera, Alonso Cano and Zurbaran, but by Carducho, Escalante, Cerezo, Carreno and others, ending with Greco and Goya, whose *Annunciation* and *Portrait of Mme. Céan Bermudez* respectively were added only last year. Among other recent acquisitions we may note an excellent van Beijeren, an attractive *Sainte*

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Vierge, by Hans Badung, and a capital Raeburn portrait of *Mrs. Murchison*. The catholicity of taste which these purchases show is proof of the wide sympathy which a wise director ought to possess, a quality by no means common among artists. Dr. de Térey does not, so far as we are aware, himself practise the art of painting, so that, paradoxical as it may appear to some, he is less prejudiced and better able to appreciate the styles and ideals of others.

In one respect the Budapest Gallery may be considered ahead of its great European rivals. No less than 138 pictures have been relegated to a dépôt, as unworthy for one reason or another of their fellows in the gallery. These secondary pieces are entered separately in the catalogue; and their withdrawal enhances the value and general excellence of the remainder. Most public galleries suffer from too generous bequests; could not this principle be adopted by other directors, who, if called upon to accept the bad with the good, might reasonably effect

some such compromise as has been done at Budapest?

A Hungarian painter of still-life, James Bogdani,¹ is of some interest to English students, from the fact that he worked over here in Queen Anne's reign, and that his pictures are often to be found in English country houses. Dr. de Térey has been at pains to purchase several of his fellow-countryman's pictures, so that his work is now fairly represented in the Hungarian gallery. Two of his largest productions belong to Sir Henry Samuelson, and eight are at Hampton Court, where he worked for Queen Anne. Other examples are being sought for so as to complete as far as possible the representation of his art in his native country.

From Bogdani back to Duccio is a far cry, but few if any of the intermediate stages in the history of painting are missing from adequate illustration at Budapest in a gallery which should be more familiar than it is as yet to English travellers.

H. C.

¹ See Vol. xii, p. 48.

RECENT ART PUBLICATIONS*

ART HISTORY

- BUSMELL (S.W.). *L'art chinois*. Traduit de l'anglais sur la deuxième édition par H. d'Ardenne de Tizac. (10×6) Paris (Laurens). 240 plates. 15 frs.
- GAYET (A.). *Trois étapes d'art en Egypte: l'empire pharaonique, l'école d'Alexandrie, le khalifat arabe*. (8×5) Paris (Plon), 5 fr.
- PETRIE (W. M. F.). *The arts and crafts of Ancient Egypt*. (8×6) Edinburgh, London (Foulis). 140 illustrations.
- BACK (F.). *Mittelrheinische Kunst. Beiträge zur Geschichte der Malerei und Plastik im XIV & XV Jahrhundert*. (12×9) Frankfurt a. m., (Baer), 40 m. Phototypes.
- SCHÄFER (C.). *Von deutscher Kunst. Gesammelte Aufsätze und nachgelassene Schriften*. (11×8) Berlin (Ernst) 12 M. Illustrated.
- HAENDCKE (B.). *Der unbekleidete Mensch in der christlichen Kunst seit neunzehn Jahrhunderten*. (9×6) Strasburg (Heitz), 6 M.

TOPOGRAPHICAL ANTIQUITIES

- CHAVANNES (E.). *Mission archéologique dans la Chine Septentrionale*. (13×10) Paris (Leroux), 150 fr. Phototype plates in 2 portfolios, text not yet published.
- HAWES (C. H. and H. B.). *Crete, the forerunner of Greece*. London (Harpers), 2s. 6d. net.
- CAGNAT (R.). *Carthage, Timgad, Tebessa et les villes antiques de l'Afrique du Nord*. (11×8) Paris (Laurens), 4 fr. 113 illustrations.
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- WILSON (Rev. H.). *Eight hundred years of Harlington parish church*. (7×5) Uxbridge (Lucy & Birch), 3s. net. Illustrated.
- REID (A.). *The regality of Kirriemuir*. (9×6) Edinburgh (Grant), 6s. 6d. net. Illustrated.

* Sizes (height×width) in inches.

- BOINET (A.). *Les édifices religieux: moyen âge, renaissance*. (10×7) Paris (Laurens), 'Les richesses d'art de la ville de Paris.' Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- MENPES (M.). *Gainsborough*. Text by J. Greig. (15×11) London (Black), 63s. net. Colour plates.
- JOHNSON (A. E.). *Dudley Hardy, R.I., R.M.S.* (9×6) London (Black), 3s. 6d. net. Illustrated.
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- WOLFF (F.). *Michael Pacher, Vol. I*. (20×14) Berlin (Stoedtnier), 80 M. 2 vols. 96 phototype plates.
- GRAEPE (F.). *Jan Sanders van Hemessen und seine. Identifikation mit dem Braunschweiger Monogrammisten*. (10×7) Leipzig (Hiersemann), 12 M. 24 phototype plates.
- SEIDLITZ (W. von). *Leonardo da Vinci, der Wendepunkt der Renaissance*. 2 vols. (10×7) Berlin (Bard). Illustrated.

ARCHITECTURE

- PUIG Y CADAVALCH (J.), FALGUERA (A. de), and GODAY Y CASALS (J.). *L'arquitectura romànica a Catalunya. Vol. I*. (11×7) Barcelona (Institut d'Estudis catalans), 20 pesetas. Illustrated.
- HOFMANN (T.). *Raffael in seiner Bedeutung als Architekt, II. Werdegang und Besitzungen*. Zittau (Menzel), 80 M. 60 plates.
- BRAUN (J., S. J.). *Die Kirchenbauten der deutschen Jesuiten, II. Teil: die Kirchen der oberdeutschen und der oberrheinischen Ordensprovinz*. (9×6) Freiburg im Breisgau (Herder), 8 M. Concluding vol., illustrated.

PAINTING

- LAZZARINI (V.). *Documenti relativi alla pittura padovana del secolo xv. Con illustrazione e note di A. Moschetti*. (10×7) Venice (Istituto d'Arti Grafiche), 1. 6. Reprinted from the 'Nuovo Archivio Veneto.'
- A catalogue of the National Loan Exhibition, 1909—10. (11×8) London (Heinemann). Photogravures.
- VOLL (K.). *Vergleichende Gemäldestudien. Neue Folge*. (10×7) Munich, Leipzig (Müller), 7 m. 50. 32 plates.
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ART IN GERMANY, AUSTRIA AND SWITZERLAND



THE citizens of Augsburg have experienced the truth of the saying, that one never truly appreciates what one possesses until one is about to lose it. Tschudi, in the course of his work of rearranging and re-hanging the Old Pinakothek, has chosen seven of the best paintings in the Augsburg Gallery and transferred them to Munich. It is said that the Augsburg Gallery has been during the last decade or so a most desolate place, never visited by natives of the town and accessible to strangers only under difficulties, except for a very few hours each week. In spite of this apparent neglect the Council of Augsburg at once protested against Tschudi's measures, and appealed to the Bavarian House and to the Government; fortunately without success. The pictures belonging to the Bavarian Crown are so numerous that they cannot be housed in one museum; consequently a number of branch institutions have been established at Augsburg, Burgfelden, Erlangen, Schleissheim and Würzburg. Whatever is to be seen in any of these galleries is virtually a loan of the parent establishment at Munich, and revokable at any time.

Tschudi has recalled thus a Jacopo de' Barbarj still life, a Tintoretto, a portrait of the Leonardo da Vinci school and four others from Augsburg; the splendid early *Crucifixion* by Cranach, the whole of the Gonzaga cycle by Tintoretto, the wings of the Burgkmair altar, already in Munich, a Boucher, a Morland, three Fijts, a Multscher and thirteen others from Schleissheim, a Dürer (ascribed) and two Rubens from Erlangen, two further Burgkmair wings from Burghausen and three eighteenth-century portraits from the National Museum at Munich. This increase is counterbalanced by the exclusion of a considerable number—it has been estimated at several hundreds—of pictures which have been removed from the Old Pinakothek: they will be loaned to the branch galleries in part, the rest deposited, for a time at least, in store rooms. The extent of the change which has taken place at the Old Pinakothek appears already from what has been said: and it is all the more important when one recalls the circumstance that scarcely a painting has changed its position on the walls of the Old Pinakothek for the space of twenty-five years or more.

Like Dresden, the Munich Gallery used to display walls covered up to the cornice with paintings.

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Now, the pictures, in the principal halls at least, are hung in two lines only. Besides removing so large a number of pictures, the erection of partitions and the utilization of doors which have now been closed and covered as walls, have afforded additional space for hanging. All the rooms have been tinted fresh: the walls of the old German and old Netherlandish rooms are now a greyish white, the Van Dyck and the Venetian rooms green, the Spanish, the Rembrandt, and the French rooms various shades of the same colour. A new English room is tinted straw colour, a French room of a pale greyish hue; some of the colours, especially the greens, do not seem to have been chosen quite happily, and it may so turn out that they must be changed.

In any case the new arrangement is not to be looked upon as a definite one. It had to be carried through at a minimum cost, and in effecting it, Tschudi probably only wanted to show what might be done with this fine gallery, if the thing were attempted in a modern spirit. The addition of new and large wings to the existing building is very likely the grant which he is striving for. If he does not obtain it, he will have to have recourse to the plan which I advocated several years ago in the 'Woche' of changing the exhibits on the walls from time to time. For at least two-thirds of the pictures now removed, I should say, are too important to allow their being relegated to the 'store rooms' for any number of years. Probably the greatest success of the new arrangement lies in the rehangings of the Rubens pictures. They have been somewhat scattered, since there are now Rubens paintings in four further rooms, besides the two principal galleries where they were always to be seen. But they have profited mightily by having been appointed more advantageous places.

Simultaneously with reopening the Pinakothek, Tschudi showed his new acquisitions. The *Dürer S. Anne, Mary and the Christ Child*, now at Dresden, is not among them, though he tried hard enough to obtain it. But he may after all be congratulated upon having refused to pay the extraordinary price demanded for this picture. For though it seems to be quite above suspicion as a genuine Dürer, its state of preservation half a century ago is known to have been so dubious that it was sold out of the Schleissheim Gallery, and the sleek and elegant condition in which it appears to-day is surely not one into which Dürer put it. The face of the Virgin more particularly seems to have been heavily repainted. The new acquisitions are: a female portrait by Clouet, or at least of the Clouet school, a male portrait by Gainsborough, a splendid still life by Goya, and an excellent, flashy Guardi representing some sort of a celebration in a Venetian Society of Ladies, two wings of an altar by Master M. Reichlich of Salzburg, and the

replica of an "Espolio" at Toledo by Domenico Theotocopuli, the latest craze of the aesthetes who are always dethroning new heroes and enthroning still newer ones.

The Museum, or Kunsthalle as it is called, at Mannheim, was opened to the public at the beginning of December. The building has caused some disappointment. It was erected as an exhibition building a couple of years ago on the occasion of the tri-centenary celebration of the foundation of Mannheim, with a view of being used as a museum after the exhibition was over. It served exhibition purposes well enough, but the rooms are not quiet enough for the present purpose, and the lighting is unequal, as some rooms are dull and others flooded with light so as to kill the pictures. The collection is as yet not much to speak of, derived from various sources and very heterogeneous: for the main part the pictures are nineteenth-century productions. The arrangement adopted is peculiar and interesting. The pictures were divided off into three classes: (1) historical scenes, genre pictures and, generally speaking, the class of work which is produced in the studio, without much regard for nature or higher art aims, by men who cater for a very catholic public; (2) the work of the real painters, who dream and live and work in paint and do not simply colour drawings or tell stories upon canvas instead of upon paper; (3) the work of distinctly personal artists who do not succumb to the persuasions of any school. Feuerbach is the principal member of class 3 represented at Mannheim. The collections of the Museum fill only a portion of the building. When the Museum was opened the director arranged a loan exhibit of about a hundred specimens of the finest modern work, obtained from the trade. This was to show the local authorities what the Museum still lacked, and in what way the director could replenish it if they voted him the means.

At Kiel a Kunsthalle has likewise been thrown open to the public; it is a combination of museum and exhibition palace. The collections housed here are: the archæological collections of the University; the art collections of the Province of Schleswig-Holstein, and a Print Room. The first exhibition of modern paintings was restricted to the work of artists hailing from North Germany, more particularly the ocean provinces. Alberts, Dettmann, Franz Hein, Eitner, Illies and Count Kalckreuth were among those particularly well represented.

The Duke of Sutherland has presented a *View of Heidelberg*, painted by Jacques Fouquières, to the municipal collections at Heidelberg. The picture was painted in the year 1620 for the Count Palatine Friedrich V. Elisabeth Charlotte inherited it and brought it to Paris when she married the brother of the French King. It hung for many years in the Orleans gallery until this

was sold by auction at London in the year 1792. Then it was bought by Lord Gower and passed by inheritance to the Sutherland family, by whom it was kept for some time in Stafford House, and finally in Dunrobin Castle, whence it has now returned to its original home.

The gain on this side is more than counterbalanced by the loss of an enamelled reliquary triptych, which was in the possession of a family residing in Hanau and was sold by them to a well-known London firm. It is a question, however, whether it will remain in England and not be passed on to America. It hails originally from the Abbey of Stavelot near Verviers in Belgium. The relics, ostensibly a fragment and a nail of the original cross, were enclosed in bits of Byzantine cloisonné enamel, and this worked into a champlevé enamel triptych by the famous goldsmith Godefroi de Claire of Huy, of the twelfth century.

The Germanisches Museum at Nuremberg has come into possession of the Kahlbaum collection of coins, containing about four thousand specimens, mostly European state and municipal coins of the Middle Ages and Renaissance.

Among the recent acquisitions of the Kaiser

Friedrich Museum at Berlin, a carved relief by a member of the school of Ulm is worthy of notice. It represents the *Kinship of Christ* and appears to be a replica of a piece now in the National Museum at Munich, another replica of which is to be found in the St. Laurence Chapel at Rottweil. The Berlin Kunstgewerbe Museum has purchased an enamelled plate with the figure of *St. John the Evangelist* by a pupil of Nicholas of Verdun, who in his turn was a pupil of Godefroy de Claire.

A very interesting *Holy Family* by Aert de Gelder is at present in possession of the well-known Viennese art dealer, H. O. Miethke. It came into the Gsell collection from England about 1860, and was called a Rembrandt when this collection was put up to auction in 1872. Careful cleaning of the background has recently revealed the signature 'A. de Gelder f.' towards the right hand upper corner. The vivid realism of the conception and the domestication of the hallowed subject go a step beyond Rembrandt even. The colours are very fine, and the handling is extremely interesting. The canvas is about a yard high by a yard and a quarter in length, and may be assigned to the decade 1670-1680.

H. W. S.

ART IN AMERICA

THE NEW MUSEUM AT BOSTON

BEFORE planning the new museum at Boston the architect, with a committee of the staff, conducted experiments in the proportions and lighting of galleries. A temporary building with movable floor and walls was set up on the site, and for the matter of a year the problem of lighting was studied in all its aspects, typical objects being tried under many conditions. As a result of these tests a novel type of building has been adopted, which in a phrase may be described as low and sidelighted. The very figures are significant of novelty. The ground floor, which contains such collections as the prints, Japanese potteries, Greek vases and terra-cottas, and textiles, is only 13½ ft. high. The main floor varies from 14 ft. in the lowest sidelit halls to 23 ft. in the highest toplit. European galleries will average at least a full third higher. There are on the main floor some thirty halls, of which two-thirds are side-lighted. On the ground floor, excepting the four covered courts, side-light naturally is invariable. The galleries generally are, as their low studding dictated, somewhat smaller than is the rule in Europe. The walls are mostly finished in rough plaster in greyish tones carefully stippled or glazed to give liveliness of effect. I have never seen a museum so well lighted. Not merely is there abundance of light in all the gal-

leries, whether lit from the top or side and whatever the exposure, but also there is everywhere the comforting assurance of a reserve of light for dark days and the afternoon hours.

This uniform excellence of lighting, which is the triumph of the architect, Mr. Guy Lowell, has also been his greatest difficulty. All discussion of the building as a monument should take into account its as yet fragmentary condition and the imperious requirement of ample illumination. The museum, which was opened to the public last November, is less than half of the proposed structure. The relations of this part to the whole are so clearly shown in the ground plan, that I need only add that the pictures, though more than tolerably housed, suffer most from being provisionally installed. The other collections are for the most part in their destined places. Before discussing the architecture and the arrangement of the building it will be well to give, in the words of Ex-President Samuel D. Warren, the thought that has inspired the scheme:—

The underlying principles of arrangement and lighting observed in the main building are:

First, a division in plan into segments to contain departments structurally separate, each constituting a museum complete in itself, with a well-defined circuit for the visitor.

Second, a division in elevation into a main floor for general exhibition purposes, with the opportunity for overhead illumination, and a lower floor less in height devoted to objects compactly exhibited and accessibly stored, and to curators' offices, special libraries and classrooms.

Third, the provision in every room on both floors of ample light, free from disturbing reflections, and arranged to fall in

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the direction which will show to the best advantage the objects therein to be displayed.

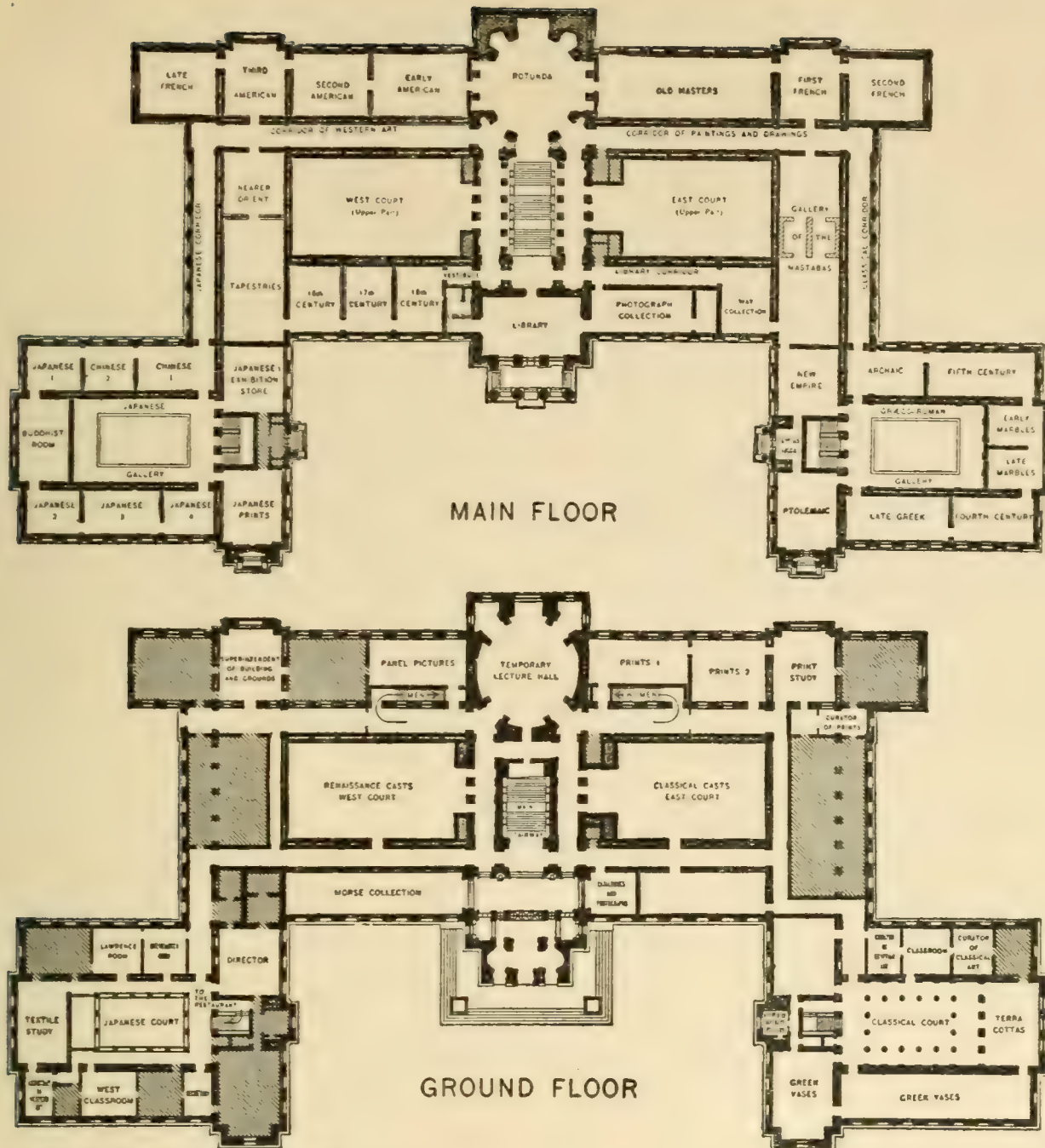
The building may be described as a group of museums under one roof, the space in each devoted to collections compactly arranged and to rooms for study being approximately equal to the gallery space, and the design of each being determined by the need of good lighting.

Now see how these exactions affected the design. In order to get these independent circuits of departments the halls were disposed about courts; that these might be the more distinct the two side pavilions were brought forward. Since the lower storey must be well lighted, it had to be generously pierced and could not serve architecturally as a mere base for the order. Again, the low height fixed by the experiments in lighting imposed upon the designer a front about five hundred feet long with a cornice height of a little more than forty. The problem of design reduced itself largely into dissimulating the squatness of the pile, and dealing attractively with the excessive fenestration. Here Mr. Lowell and his advisers seem to have come off very well. The windows of the main storey have been given their due importance by the simple expedient of a cap and a bracket carrying them down to the string course. Thus the plainer openings below become virtually a lower sash, and the whole opening an element in height. The slender Ionic portico over the entrance, echoed at the fronts of the projecting pavilions, again gives a sense of height, but somewhat at the expense of scale and massiveness. All the proportions are carefully studied and refined. One may regret only the employment of granite for the main building when the greater part of the proposed museum will be in brick. I feel that the present portion, if executed in the cheaper material with stone trim, would have had greater vivacity.

But the inside of a museum is what counts, and Mr. Lowell is one of the very few architects who have heeded that fact. On entering, a glance to right and left reveals the bilateral division which, with occasional exceptions, is carried through the museum. We may turn to the right and Greek vases, or to the left and Japanese potteries—to the art of the West or of the East. We may explore at will on the lower floor, but a trial will convince us that these compactly exhibited objects—pots, vases, terra-cottas, many of which, like the prints and textiles, are mostly in storage, are not for a hasty visit. We will naturally follow the crowd up a monumental and singularly easy staircase to an elliptical hall whence we may turn right into European or left into American painting, backward left to the art of Egypt, Greece and Rome, backward right to that of Renaissance, the Near and Far East, or, if our taste is hopelessly literary, backward either way to the front of the staircase well, where opens the library and photograph collection.

A circuit either to the Egypto-Classic wing or

the Renaissance-Oriental will reveal certain novelties both in arrangement and decoration. As for decoration, after one leaves the monumental central corridor there virtually is none—simply well lighted halls (with plain walls and hardly a cornice or moulding) containing beautiful objects widely spaced and individualized. You may stay long in the Egyptian galleries without noting that the walls are unbroken or that this is precisely the treatment that harmonizes with the roofless Mastaba tombs, which have been set up entire as the main exhibit. The Egyptian collections were already extraordinarily well selected. New exhibits are two considerable fragments of colossi from the earliest dynasty. By the time the visitor has reached the Archaic Greek room it will have begun to dawn upon him that this museum has two radically different methods of classification. Downstairs the academic classification by materials prevailed without exception. Here the categories are as inclusive as early, middle, and late Egyptian, Archaic Greek, Fifth Century Greek, &c., Græco-Roman. In every hall there is a mixture of objects of various materials, but all fine, and all highly illustrative of the merits of the period. In the Archaic room, for example, are the famous Assos reliefs and a good if fragmentary stele, but the severe beauty of the style is best represented by a magnificent vase and two cases of bronze statuettes. A painted sarcophagus lid is a fine accessory exhibit. The hall of the fifth century contains a new acquisition, certainly the most important ever made by an American museum, the high relief Eros Weigher of Souls. In quality of marble, workmanship, dimensions, and subject this piece is plainly the pendant of the Ludovisi throne at the Museum of the Terme at Rome, and it is in better condition. A strong winged, youthful god, wholly nude, holds a balance—which, though broken away, was clearly of marble—in the pans of which are sketched in loose and beautifully expressive low relief two nude forms of athletes. To right and left sit draped goddesses, one self-contained, the other raising a deprecating hand as the scale sinks on her side. What we may call the arms are rhombs, as in the Ludovisi throne. To the left, originally opposite the lovely figure of a piping maiden, sits a youth quite nude and playing the lyre; to the right, corresponding to the figure of a temple ministrant with a brasier, sits a draped crone huddled together. Her head has all the quality of a portrait of the late middle ages. Detached, one might be pardoned for thinking it offhand a Cristoforo Romano. It is a new note in classic sculpture. The various beauties of this magnificent monument of the fifth century considerations of space and discretion forbid me to enlarge upon. To any eye, it is obvious that neither this piece nor its Roman companion is likely to be a throne. The lack of finish inside



PLANS OF THE NEW MUSEUM AT BOSTON.
REPRODUCED FROM THE MUSEUM OF FINE ARTS BULLETIN.

and above makes it seem that both pieces were inset, or at any rate that the interior was invisible. It seems very likely to me that together they served as gable ornaments of a small shrine. Their forms in this service would only be an exaggeration of those which we find later on the lids of massive sarcophagi. What is more important is the extraordinary beauty of the relief, the delicate modelling of the hands and feet, the noble

simplicity of the heads, which fortunately are all intact.

We have digressed from the general topic of arrangement. Besides the marbles in the fifth century room, there are many objects and a splendid red figured vase, the subject Homeric. I should like to dwell upon the striking effect that the vases here and elsewhere gain when isolated and placed among monumental objects. In the

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third century room the principle of mixed exhibition finds its fullest exemplification. Here the marbles become fewer and poorer, but terra cotta figurines, mirrors and embossed tops of cypresses come to the rescue, and the picture remains intact. If anyone doubts the advisability of considering the arts as one for purposes of popular display, let him imagine the poverty of the Boston classic galleries, had the customary division by materials been enforced.

In the classic wing we have seen that the treatment of the furnishing and decoration was negative. What is sought is merely well lighted and unnoticeable voids in which beautiful objects may attain their fullest value. In the Far-Eastern wing the same principle has dictated a more positive decorative harmony. To avoid distracting Western associations all the woodwork, and so far as possible the showcases, are of undressed wood in simple Japanese forms. The effect is charming. In the single instance of a more ambitious flight it seems to me the Museum has been ill-advised. They have commissioned that intelligent enthusiast for Japanese architecture, Mr. Ralph Adams Cram, to design a sanctuary in the intercolumniations of which, under an interlocking vaulting of wood, stand the finest pieces of old Japanese sculpture. It is a sightly place, but it seems to me to offend against sound museum canons in making an exhibit of what is after all mere setting.

In the court of the Far-Eastern pavilion has been set up a garden with a presiding Buddha, stone lanterns, dogs Foo, silvery sand, and lotus bearing pools. Into the surrounding balcony are let fine temple carvings. It is not an archaeological reconstruction of anything Japanese, but simply an abode of peace where the visitor may dream away the roaring western world. Such oases on a larger scale the Museum, when completed, will furnish in two open courts of an acre or more apiece — New World substitutes for the lovely cloisters of the Terme at Rome.

The Boston Museum of Fine Arts has been able to exhibit its best things with unparalleled generosity of space and light, because it has kept the greater part of its treasures in compact exhibition storage, accessible but not offered to all comers. But these exhibition stores should not be regarded merely as haunts for delving scholarship. They are inherently as attractive as many exhibition halls of great museums, and, what is more important, they are reservoirs whence the exhibitions are renewed and replenished. For example, the sheer mass of the Morse collection of Japanese potteries is appalling to anybody but a specialist. Small groups of the finest pieces, however, when well shown upstairs, will be attractive. By changing such groups what one may call a course in Japanese pottery may be insidiously

imposed upon the public. In all departments such an interchange between the exhibitions and the reserve will be the rule, and this ought to keep intently alive the interest in the Museum. Speaking broadly, as finer objects are secured poorer ones will be withdrawn; thus by a gradual process the exhibition halls will be gaining in quality and humane significance, while what we may call the archaeological reserve will be gaining in completeness and scientific importance.

I wish to say in closing that though this Museum uses a dual system of classification, one for showing, another for keeping its treasures, both systems are scientific. For exhibition, the classification is broadly historical and chronological, ignoring vertical divisions. The aim is to give what the cultured man really wants, not information about particular classes of objects, but significant pictures of the past. For storage purposes, the Museum adopts the vertical classifications by material that have approved themselves to scholars, and storage in this Museum implies, what is not always the case, complete accessibility.

The dual principle expressed in the very design of this building is carried out imperfectly, partly because this great pile is merely a fragment of a greater that is to be, partly because the personal equation naturally differences one department from another. It is the first time, however, that the dual arrangement has had a trial on an impressive scale. I feel sure that it will commend itself, and I believe that the example of the Boston Museum must sooner or later be followed by all institutions whose fealty is primarily not to scholarship but to the cultured public.

F. J. MATHER.

EXHIBITION IN NEW YORK OF PORTRAITS BY VAN DYCK

AMONG the smaller but extremely significant exhibitions of sixteenth and seventeenth century paintings in New York City, succeeding the monumental Hudson-Fulton loan exhibition at the Metropolitan Museum of Art, two important ones were those at Knoedlers' and in the new Scott and Fowles galleries. The first, of more than usual importance, consisted of nine portraits by Van Dyck, and was of additional interest as presenting examples distinctive of all but the artist's later periods. (One of the most valuable canvases seemed to me to be the earliest one, dating from his twenty-second year.) All were from the private collections of Mr. P. A. B. Widener and Mr. Henry C. Frick, and with two or three exceptions had never before been publicly exhibited. Five of them were from the Cattaneo Palace in Genoa, where they had remained secluded from the time they were painted until, with two others now in the National Gallery, they were secured by Messrs. Knoedler.

Of these Cattaneo portraits three, the full-length



PORTRAIT OF FRANS SNYDERS BY VAN
 DYCK, IN THE COLLECTION OF MR FRICK



PORTRAIT OF MARGARETHE DE VOS, WIFE OF FRANS
 SNYDERS, BY VAN DYCK, IN THE COLLECTION OF MR FRICK



THE MARCHESSA BRIGNOLE-SALA AND HER SON. BY VAN
DIECK. IN THE COLLECTION OF MR. P. A. B. WIDENER

standing of the Marchesa Elena Grimaldi, wife of Marchese Niccolo Cattaneo, and the two, also full-length and standing, of their children, of the age five and six, were loaned by Mr. Widener, and the three-quarter length of the Marchesa Giovanna Cattaneo and the three-quarter length of a man, identified as "Canevari" from the address on a letter under his arm, by Mr. Frick. The parents of Marchesa Giovanna, Marchese and Marchesa Giovanni Battista Cattaneo, were acquired by the National Gallery. Of the two additional canvases which represent Van Dyck's Genoese period, one, a full-length seated portrait of the Marchesa Brignole-Sala, with her little son standing beside her, is from the collection of the Earl of Warwick, and the second, three-quarter length, seated, of the Marchese Gian Vincenzo Imperiale, Prince of St. Angelo, was purchased from his descendant, the Marchese Cesare Imperiale, in whose villa, "Albero d'Oro," at Tenalba near Genoa, it hung. Both of these are owned by Mr. Widener. Earlier in date than any of these are two portraits of the painter's friend, Frans Snyders, the artist, and of his wife, executed by Van Dyck in 1621 in his first Flemish period, and which lose nothing in interest and value because they are somewhat less courtier-like than the others. At the sale of the Orleans collection in 1798, the two portraits were separated, that of the painter being bought by the Earl of Carlisle, and that of his wife by the Earl of Warwick. After this long interval they are happily reunited, having been purchased by Mr. Frick from the galleries of Warwick Castle and Castle Howard.

Of the three or four portraits of Snyders which Van Dyck painted (once, at least, with his family), this has been considered the finest. The artist, as here presented, betrays in his countenance and attitude a certain languor and melancholy, and no doubt the charm of his refined and sensitive face has had to do with securing this portrait its popularity. The head inclines to one side, the hands are placed in front of him on a chair, on the back of which hangs a hat and part of the cloak which covers his right shoulder; he wears a black figured silk vest and a lace collar. In the sincerity, the sensitiveness, with which his suave brushwork has rendered the intimate, personal character of his sitter Van Dyck had never done better, were it not for the portrayal of the less picturesque personality of Snyders's wife, a sister of another painter friend of Van Dyck, Cornelius de Vos. The lady is shown in three-quarter view, seated, the head slightly inclined downward; her somewhat scanty dark hair is pulled back from her forehead and disappears under a close white cap, a full ruff surrounds her neck. Not yet a court painter but born for display and luxury, the discernment, the extraordinary painter's intelligence with which this most lively, practical and shrewd wit in the somewhat plain

body is rendered, is admirable.¹ Among the Genoese pictures those that seemed more nearly informed with this serious and dignified artistic purpose inspiring the skilful modelling and the sober and well-considered colour scheme, were the two portraits of men—the three-quarter length, standing figure of a poet, scholar or perhaps student of medicine (for on the back of the volume under his arm may be read "Hippocr Op") known as Canevari; and that of the handsome, proud, a bit self-conscious, Marchese Gian Vincenzo Imperiale. The first was painted for the Lomellini family; and the second in 1625, when the Marchese is stated to have been in his forty-fourth year. This last has darkened excepting in the flesh tints, and the marine view in the background, recalling the fact that the distinguished sitter had been commander of the Genoese fleets, is dimly seen.

In the stately full-length portraits of the Marchesa Elena Grimaldi and the Marchesa Brignole-Sala Van Dyck's rank as a courtly painter, notwithstanding his youth, is fully justified in the largeness of conception and rendering, the dignity and ease of attitude, the splendid and yet subdued and most tasteful pomp of presentation. The Marchesa Elena issuing from a columned portal moves slowly toward the left; she carries a flowering plant in her right hand and holds her skirt with the left, her eyes being turned with serene indifference on the plebeian spectator. Her embroidered dress is dark green in colour, her close pearl headdress is aristocratic and becoming, at her neck is a high lace ruff and long, reddish ruffles are round her wrists; the scarlet parasol which a negro boy attendant holds over her and against which her head is relieved, casts no colour reflections whatever, and the marble balustrade which guards the terrace is no higher than her knee. Against a conventional architectural and curtained background the Marchesa Brignole-Sala, in profile, is seated in a high-backed chair and holding the hand of her small son. Her very dark dress sets off the boy's red cut-velvet doublet and hose, and her lace ruff and pearl headdress are similar to those in the other canvas. The faces of these noble ladies, smoothly and flowingly painted in pink and white tones, seem quite untouched by time, and that difficult painter's problem, the rendering of a woman's silky blonde hair, has never been better solved.

There are two portraits of the Cattaneo children, Marchese Filippo, richly arranged in brown and gold, and the Marchesa Clelia, in white, holding an apple. The young dog seated in profound puppy meditation behind the boy rivets the attention as much as his master. A three-quarter

¹ This portrait has been exhibited, at the British Institution, 1854; Manchester, 1857; Royal Academy, 1870; and Grafton Gallery, 1887. That of her husband figured at the Manchester Exhibition of 1857.

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length standing portrait of the young and pretty Marchesa Giovanna Cattaneo, in white satin trimmed with gold, dangling her heavy gold chain between finger and thumb, with a little cap on the back of her head, making eyes out of her frame with her large eyes and pursing up her little mouth, diffuses grace, *distinction toujours*, and the charm of youth.

WM. WALTON.

At Mr. Jaccaci's suggestion I venture to offer a few notes on the portraits by Van Dyck described above. The two companion portraits of Frans Snyders and his wife, Margarethe de Vos, now reunited in the collection of Mr. Frick, are of particular interest. Snyders, though twenty years senior to Anthony Van Dyck, seems to have been a special friend of the Van Dyck family, and as he himself had been a pupil of Hendrik Van Balen, it is very probable that it was on his advice that the boy Anthony began his painter's career in the same school. Three important portraits of Snyders were painted by Van Dyck, if not more. Of these three I should be disposed to place first the bust portrait in the collection of Prince Liechtenstein at Vienna. There is an affectionate sensitiveness about this painting, which makes it look like a youthful essay, and in other ways it has all the evidences of a precocious, though not wholly developed, talent. His model seems to have served for the somewhat stronger and 'lighter' portrait of Snyders in the double portrait of Snyders and his wife in the Cassel Gallery. This painting obviously takes its place in the series of portraits painted by Van Dyck at Antwerp before his visit to Italy, when he was still under the influence of Rubens and Cornelis de Vos, the brother of Margarethe Snyders. Of Mr. Frick's two portraits, that purchased from the Earl of Carlisle is well known to amateurs in England, and was reproduced in the series of 'Great Masters' by Sir Martin Conway in 1904. Here the painter is shown at greater length, and though the portrait-model is the same in all these portraits, the larger version may possibly have been painted at a later date, either immediately after Van Dyck's return from Italy, or during one of his flying visits to his native city. The portrait of Margarethe Snyders purchased from the Earl of Warwick may be a new edition, as it were, painted at the same later date. The head of Snyders was used by Van Dyck for one of his incomparable etchings. In its original state it is one of the most attractive works that the etching-needle ever created. After Van Dyck's death the plate passed with many others into the hands of Gillis Hendricx, the publisher, who had the etching re-worked and the composition completed with the graver by Neeffs for the well-known *Centum Icones* of Van Dyck.

Another group of Snyders and his wife is at Raby Castle, the property of Lord Barnard. The family group at the Hermitage, St. Petersburg, usually

called the *Family of Snyders*, does not represent that painter, but is probably a portrait of the painter Jan Wildens with his wife and children.

As for the notorious paintings from the Palazzo Cattaneo at Genoa, three of which have passed into the collection of Mr. Widener and two into that of Mr. Frick, these portraits have already been referred to in THE BURLINGTON MAGAZINE at the time of the acquisition of the portrait of the Marchese Giovanni Battista Cattaneo for the National Gallery. The superb portrait of the Marchesa Elena Grimaldi-Cattaneo¹ has already been reproduced by THE BURLINGTON MAGAZINE; as have those of Canevari,² Filippo and Clelia Cattaneo,³ and the Marchesa Giovanna Cattaneo.⁴ Further comment on these portraits is therefore needless. The beautiful portrait group of the Marchesa Brignole-Sala and her boy, from Warwick, is still too fresh in the memories of visitors to the National Loan Exhibition at the Grafton Galleries to need any further notice.

The portrait of Gian Vincenzo Imperiale has always seemed to me lacking in interest and inspiration as compared to other paintings by Van Dyck at Genoa. It was fully described by Cav. Mario Menotti in 'Archivio Storico dell'Arte,' for November-December, 1897. There are incidents in the portrait, such as the size of the canvas, the inscription of the name, date and age of the sitter, which are unusual for Van Dyck. There must have been a considerable school of Van Dyckists working under his influence at Genoa, such as G. B. Paggi, G. B. Carbone, T. Tinelli, and others, and it is impossible to help thinking that this portrait of Imperiale may be by one of these imitators, one of whom was certainly responsible for the great pompous portrait of the same Gian Vincenzo Imperiale, dated a year later, which was purchased a few years ago for the Brussels Gallery. (No. 466, 'Classiker Kunst: Van Dyck.' Deutsche Verlags Anstalt, Stuttgart.) The face and hands, however, in Mr. Widener's portrait seem to be by Van Dyck, but the painter does not seem to have been interested in this haughty sitter.

LIONEL CUST.

¹ Vol. xiv, p. 250 (August, 1908). See also pp. 306 ff.

² Vol. xiv, p. 311.

³ Vol. xiv, p. 314.

⁴ Vol. xiv, p. 371 (September, 1908). See also pp. 381-2.

DUTCH PICTURES IN THE HUDSON-FULTON EXHIBITION—III

THE minor Dutch figure painters—for, after Rembrandt, Hals and Vermeer,¹ all Dutch figure painters are minor—were less amply represented in the recent exhibition, but six pictures by De Hooch, two by Maes, two by

¹ For a description of the *Lady Writing*, by Vermeer, reproduced on Plate iii, see the BURLINGTON MAGAZINE for January, 1910, vol. xvi, No. 52, p. 246.



LADY WRITING, BY J. VERMEER. IN THE
COLLECTION OF MR. J. PIERPONT MORGAN



SNOW SCENE, BY JACOB RUYSDAEL. IN THE
COLLECTION OF MR. JOHN G. JOHNSON

Metsu, two each by Adriaen and Isaack Van Ostade, five by Jan Steen, four by Terborch, and a sprinkling of works by lesser men, gave a pretty fair view of the school as a whole. It is, perhaps, not to be regretted, and is certainly significant, that there was nothing by the painter who used to be the favourite of collectors, Gerard Dou. I shall confine myself to mentioning of a few of these works that seem to me of exceptional quality, and then pass on to the landscape painters.

The Terborchs were all excellent, but none of them showed him in the pictures of genre subjects from high life in which he struck his highest note. Mr. M. C. D. Borden's *Lady Pouring Wine* is a brilliant little picture, quite characteristic of his smaller compositions with half-length figures. Mr. Johnson's *Guard-room*, dated 1658, is a fine example of his pictures of soldiers, somewhat less frankly objective than usual. He seems here consciously occupied by the problem of tone, the local colours of objects being subordinated to a general blackish atmosphere which envelops and subdues everything. The silver embroidery on the grey-blue coat of the trumpeter is an especially lovely passage of painting. Still more delightful is the *Portrait of a Young Man* belonging to Senator Clark. The young man has a round, silly face, is most properly dressed in black and white, and turns out his toes with an engaging air of self-complaisance; but it is not, after all, the portrait that most interests us, it is the odd and pleasing harmony of the peach-blow velvet table-cover with the blacks and greys of the figure and background, and, above all, the quality of paint as paint—the Dutch ideal of a beautiful surface, pleasing to the eye or to the touch, finished not for the sake of detail, but for the sake of workmanship. To anyone capable of appreciating material perfection the painting of the black shoes with their red heels, relieved against the buff-grey floor, makes that one passage of the canvas infinitely precious. If we could have had Mrs. Gardner's wonderful picture, with its odour of staid gentility and dusky indoor seclusion, we should have had almost the whole Terborch.

Mrs. Henry O. Havemeyer's De Hooch, *The Visit*, is an altogether exceptional picture—a picture of a quality altogether beyond even the high degree of merit one is accustomed to associate with the work of this master. It is an interior, lighted, as Vermeer liked to light his pictures, from a window on the left, warmer than Vermeer in tone, but with almost that painter's subtlety of observation and perfect notation of degrees of illumination. The white jacket of the young man in full light behind the table, contrasted with the shadowed foreground figures, is delicious. The handling is free and loose, with none of the hardness of finish often observable in De Hooch, and it is only in its draughtsmanship that it is

markedly inferior to a fine Vermeer; for De Hooch almost alone among the Dutch painters of the great epoch is an uncertain draughtsman. The only De Hooch which showed his favourite effect of a sunlit room or narrow court seen through an open door was *The Bedroom*, lent by Mr. Widener, with its cross lights upon the figure of the child in the doorway (did any other Dutch master show De Hooch's interest in children?); but there were two of his characteristic courtyard scenes, in which figures the same hard-featured servant-wench he painted so often. The finer of the two seems to me to be Mr. Morgan's uncatalogued example, in which the blue petticoat of the second maid at the well is a particularly fine note of colour, while the distance, with its roofs and trees and church-tower, is unusually interesting. The pictures lent by Mr. Blodgett and Mr. Borden are in the artist's later and drier manner, and the latter is curious in its attempt to do something in the Bonifazio line.

The Metsu belonging to the museum, *A Music Party*, of 1659, is a picture with many admirable qualities, the free, flowing yet crisp touch with which the objects and textures are rendered being inimitable in its way; but Mr. Morgan's *Visit to the Nursery*, of 1661, is still finer—so fine as to be, for me at least, a revelation of how great a painter Metsu really was. The fascination of its details is so great, and draws one inevitably into such close range, that it was some time before I realized the mastery of its general effect, the elegance of its pattern, the perfection of its tone, the extraordinary harmonization of its colouring. On the extreme right is a table-cover of such vivid scarlet that, near at hand, one suspects a false note. Step back ten or fifteen feet, and it takes its place perfectly, its brightness being carried across the sober tones of the rest of the canvas in a succession of most skilful diminutions—first the red jacket of the mother, then the line of deep rose on the sleeve of the visitor, until it dies away upon the bow of ribbon on the neck of the little dog. Shorten the distance somewhat, and the characterization of the persons, the natural ease of gesture, the perfection of draughtsmanship begin to interest one. Finally, to examine the canvas at a distance of a few inches is to be further delighted with the surfaces themselves, the paint transformed into something as precious as agate, yet made with hands working intelligently and easily, taking infinite pains, but taking them with delight. It is difficult to imagine a finer example of the Dutch ideal of painting. Metsu is not a great genius like Rembrandt; he has not so rare a temperament as that of Vermeer, but no better craftsman ever handled brush.

In figure painting the Dutchmen are still our masters; in landscape we have learned things they did not know, and it is more difficult to

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readjust ourselves to their point of view. The earlier landscape painters especially are rather historically interesting than presently delightful. There were enough pictures by Van Goyen, Salomon Ruisdael and Aert Van der Neer to give a good notion of the thin painting, the umber tones and the conventional forms of these men, but the strength of the exhibition, so far as landscape is concerned, was in the work of Jacob Ruisdael and Hobbema, the direct ancestors of Rousseau, and, with Rubens, of all modern landscape painting. Cuyp, with his yellow glow, as bovinely ruminant as his own cattle, was represented by one big canvas, entirely typical, and a number of smaller ones, of which Mr. George J. Gould's *Milking Time*, with its admirable distant view of Dordrecht and its cathedral, interested me the most; while Philips De Koninck, in the single large picture lent by Sir William Van Horne, shows the immediate influence of Rembrandt in his brown tone and loaded handling, and a very modern acceptance of the forms of nature without obvious composition.

Ruisdael is so various a painter, though his pervading feeling of melancholy is always the same, that one must study many examples to understand him fully. The dozen pictures, large and small, in the exhibition, showed him dealing with almost as many kinds of subject, but always grave, reserved, dignified, somewhat sombre. Mr. Altman's *Cornfield (Un Coup de Soleil)* is particularly interesting as showing the technical method. Whether it never received the final paintings or has lost them by cleaning, it is without them, and shows the interior anatomy of a Ruisdael for everyone to see. On a warm ground the forms and structure of objects have been painted in, solidly but not heavily, in very little more than black and white. The sky has its blues and greys nearly complete, and there is a hint of other local colours—a very little green, a trace of yellow in the corn—but on the whole it is a monochrome foundation, carried as far in detail as the work is to go, but leaving the final colour to be applied in glazes. This final colour is never so warm in Ruisdael's work as in that of his pupil; but even the most glowing Hobbema are seen, on close inspection, to have this same cold foundation underlying their warmth.

In two small canvases—*The Sluice*, belonging to Mrs. J. W. Simpson, and *The Dunes near Haarlem*, belonging to Mr. W. A. Slater—we have the straightforward observation of nature. The first is a foreground picture; the second one of those views of flat country receding into the far distance of which the *Bleaching Ground of Haarlem* is the most celebrated.

The Forest Stream, a large landscape belonging

to the museum, is a capital example of his pictures of rocky, wooded country, noble in its masses, rich in its depth of colour, its careful finish entirely subordinated to its cold majesty of general effect. Mr. Frick's *Waterfall* is more intentionally dramatic, blacker in its tone, of upright shape and medium size, the type of his later work by which Ruisdael is generally known.

Two other Ruisdaels are altogether different from any of these: the *Stormy Sea*, owned by Mr. James Ross, of Montreal, and the *Winter Landscape*, belonging to Mr. Johnson. The accurate rendering of the forms and colours of snow has been reserved for our own day, but as a piece of decoration in tender greys Mr. Johnson's picture is exquisitely beautiful, and the sentiment of a cold, cloudy winter day could hardly be more truly felt and rendered. The *Stormy Sea* is the picture upon which Turner modelled his *Port Ruisdael*, in one of his fits of direct emulation of earlier masters, and both pictures are in Montreal collections.

Hobbema is a much more even painter than Ruisdael, seldom rising above or falling below a certain golden mediocrity, and he has always been a greater favourite with the public than his austere master. His compositions are for the most part very similar—a great tree, generally on the left, a smaller tree, or group of trees, on the other side. Only the small early picture called *The Pool*, lent by Mr. Blodgett, escapes from this formula. But there are differences visible on closer inspection, some of which are significant. The great *Water Mill* (the Trevor landscape), lent by Mr. Morgan, is characteristic. The sky is fine and luminous, but there is a certain scattering of interest; too many different things are put in here and there to attract the attention, and the detail of the foliage escapes a little from the mass. Something of the same raggedness marks Mr. Frick's *Cottage among the Trees*, but here the speckled handling of details has been used to produce a glitter of sunlight not to be found elsewhere. It is like a faint premonition of impressionism. Mr. Geo. Gould's *Road in the Woods* is darker and soberer, simpler and larger in its masses, approaching Ruisdael more nearly than usual, and in this and Mr. Morgan's *Wooded Landscape* (the Holford landscape) the origin of the style of Rousseau is plainly to be seen. These differences do not seem to be a matter of period, but rather of mood and accident—the nobler inspiration comes when it will. So there seems to be no particular reason why the *Wooded Road*, lent by Mr. W. L. Elkins, should be finer and grander than any of the others, but so it is—the only picture by Hobbema which has made me feel that he was a great artist, not merely a very accomplished workman.

KENYON COX.



THE coloured frontispiece is reproduced from a tempera sketch by Tintoretto in the Print Room of the British Museum. As stated by Mr. Sidney Colvin in THE

BURLINGTON MAGAZINE for February, 1910, p. 254, this is one of nine preliminary designs for a composition of *Christ Delivering the Keys to Peter*.

EDITORIAL ARTICLES

THE CARE OF PICTURES IN ITALIAN GALLERIES

A QUARREL, which cannot be without interest for artists and amateurs in all countries, has lately come to a head in Italy. Italy, the traditional home of the beautiful in Art and Nature, has for too long notoriously lagged behind other nations in the proper care of the priceless objects preserved in its treasure-houses. The state of many paintings in the great Florentine galleries at Genoa, Verona, Venice and elsewhere had become a source of grief to all art-loving visitors. The arrangement of the picture galleries was haphazard and unintelligent, and not unfrequently gave cause for amused contempt. Of recent years a salutary change has taken place in the public administration of Italian museums and art galleries. Under the guidance of a few intelligent and energetic officials, who are at the same time genuine lovers of art, the Italian Government has been doing its best, in difficult circumstances, to remedy the former deplorable state of affairs. We had imagined that national parsimony, united with official red-tape and official jealousy, had been responsible for the conditions which were so much deplored. We now learn with some interest that these conditions are not merely condoned, but both promoted and approved, by certain practising artists of the present day in Italy.

The rearrangement and reorganization of the Italian museums and galleries, to which THE BURLINGTON MAGAZINE has from time to time been glad to give

favourable notice, is displeasing to these artists, who have addressed a public letter to the Minister of Public Instruction, setting forth their grievances, and asking for a commission of inquiry, which has been readily granted. We would gladly present the whole of this letter to readers of THE BURLINGTON MAGAZINE, were it not for its rather inordinate length, for we regard it as of some importance as a revelation of the curious and regrettable mental atmosphere in which many practising artists seem to live and work. We must content ourselves with a summary.

The letter begins with a reference to certain paintings in the Uffizii and Pitti galleries which have recently been restored, and according to the signatory artists have lost their virtue and their value thereby. With actual questions of detail THE BURLINGTON MAGAZINE has no reason for concerning its readers. When, however, charges of incompetence and neglect are made, we feel bound to point out to our readers that Italy itself has produced in Signor Cavenaghi one of the most skilful and the most trusted 'restorers' ever known, to whom the treasures of Italian art have been, or would be, gladly entrusted by their owners of every nationality. It is true that paintings have in past days suffered only too cruelly from the hand of the unskilful restorer, and unscrupulous restoration is a serious danger even at the present day. The *magnifica intonazione di colore, l'ultima carezza data loro dal pennello dell'artista*, to which the writers affectionately allude, have been found sometimes to

The Care of Pictures in Italian Galleries

be quite later adornments by another hand than that of the original painter ; the *patina maravigliosa del tempo* in some cases turns out to be only discoloured varnish or the skilful manipulation of the picture dealer. We find no fault with the signatory artists for their wish to preserve works of art from unskilful handling, for on this subject all our readers will be agreed. When, however, artists sign their names to a public statement that they prefer to see precious paintings destroyed by the inexorable fate of Time rather than *modificate o alterate* by the profane hands of other men, we feel it our duty in the public interest to protest, and to ask them to place some trust in the directors of their galleries, whose duty it is to preserve the works of art entrusted to their care from decay and destruction.

The signatory artists go on to state their opinion that a *quadro malato* should be attended to only by a painter, a *statua malata* by a sculptor, and so on. Here not only do they assume without any cause that a restorer cannot be expected to be a 'painter' or a 'sculptor,' but they raise some doubts as to the sincerity of their own conceptions of art. It would surely be a somewhat trite subject for our readers to point out that there is a duality necessary to the production of a work of art, the creative imagination with which it is conceived, and the technical skill with which it is brought into being. The former is the rarer and the more precious quality, the latter common enough, and it is only the perfect blending of the two which makes a true work of art. The art of picture restoring, as practised by really trustworthy exponents, is one which can only be acquired by a life's training. Probably such men as Signor Cavenaghi

in Italy, Herr Hauser in Germany, Messrs. Buttery, Haines, Dyer and others in our own country, are much more learned and skilful practitioners in the actual technical process of painting than most, if not all, of the artists who sign this letter. We gather from this letter that any one of these artists would consider himself better fitted to deal with a sick 'Giorgione' or a sick 'Fra Angelico' than one of the restorers whom we have mentioned.

The cup of complaint is, however, not yet full. The signatory artists complain that pictures have been removed in the galleries from the old places in which these artists were accustomed to find them. Some have been given new homes, some—worse still!—have even been put into new frames. In view of the rather hierarchical attitude of these artists, we can sympathize with their position, which would seem to be this: Had the ascription been wrong, the error could only have been discovered by painters like ourselves, and as we did not discover it, therefore the original ascription must be right. Here again the signatory artists are confronted by the sad fact that some of the worst *sbazzettatori* are as good practising artists as themselves.

We have said enough to indicate the general tenor of this remarkable letter. We do not in any way regret its publication, as we feel confident that any form of public discussion can only lead even the unwilling in the direction of truth. We regret, however, the narrowness of the horizon which evidently bounds the artistic mind in Italy; we regret also the pontifical tone, which would be more suitable to—if it be not actually imitated from—a bull from the Vatican: *Nos non concedimus*, etc., etc.

❧ JOHN MACALLAN SWAN, R.A. ❧

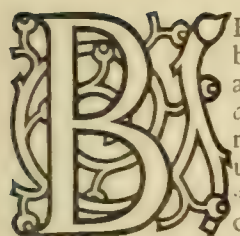


AS we go to press, the news has reached THE BURLINGTON MAGAZINE of the death of Mr. John M. Swan, R.A. This is the severest blow sustained by the Royal Academy since

the death of Mr. C. W. Furse, A.R.A. Mr. Swan attained a high position as a painter and sculptor, and was still better known for his remarkable drawings of animals. Those who knew Mr. Swan personally lament a much loved and valued friend.

THE SALTING COLLECTION—I THE ITALIAN BRONZE STATUETTES

❧ BY G. F. HILL ❧



BRONZE statuettes have always been among the most desirable acquisitions of the collector of *objets d'art*. It may be true that recent years have seen an unusual development of the passion for acquiring them, and a consequent rise in prices which makes the public gape and the directors of museums, with their limited grants, despair. But even if a few years hence some other kind of object takes the particular fancy of the collecting world, still the bronze statuette, Greek, or Graeco-Roman or Italian, will never be neglected. The reason may be that it is the nearest substitute for sculpture on a large scale that is possible to the private person under modern conditions of city life. Reliefs he can put on his walls, but statues in the round are much in the way, besides requiring for their appreciation a training more rigid, perhaps, than the products of any other art; whereas a fine bronze statuette has extraordinary decorative value, and may by tone and patina make, in a quiet way, no less pleasing a colour effect than a good piece of porcelain; above all, it has just the right suggestion of the qualities of the greater sculpture which it represents, without any of its attendant inconveniences.

Fine Greek or Graeco-Roman bronzes, however, are now almost out of the question. They are extraordinarily rare in the market, the majority having passed under the 'dead hand' of the public museums. Were it not so, the Italian statuette would surely fare ill in competition with them, for in point of technique, and still more in intellectual significance, it cannot be denied that, as a general rule, it falls far behind its ancient prototype. To be quite frank, it may be doubted whether many of the artists of the Renaissance regarded with much seriousness the art of making small figures in bronze. Such figures hardly took a real place in the artistic life of the people. The curious scarcity of religious subjects represented in this medium is a significant fact. The comparative costliness of the material can hardly have had much

to do with it, although such religious subjects are proportionately rather commoner in the small bronze plaquettes, which can have cost but little. The interminable series of figures of Hercules or of the Spinario and other more or less free adaptations of the antique which form the majority of Italian bronzes can have had no meaning for the average Italian. We have to do with an art which is confined, if not to courts, yet to a comparatively small cultivated circle, and which, so far as the subjects represented are concerned, has not any great human interest. The result is that even for us the Italian bronze statuette too often rings, as it were, on a false note. We are driven to appreciating it on what are absurdly called purely artistic grounds—as if technique and content could be independent of each other in a work of art.

But we may, postpone for the present, generalities of this kind, since after all, even if indisputably true, they fortunately cannot detract from the charm of a collection like that which has come to the Victoria and Albert Museum as part of the noble bequest of Mr. George Salting. The Editors of THE BURLINGTON MAGAZINE having allowed two plates, instead of the twenty which every contributor would doubtless regard as the number proportioned to the importance of his subject, four bronzes only from the Salting collection have been selected for illustration. They are all in their way characteristic of the school. The *Resting Hercules* (Pl. I, 2), if not taken with absolute directness from any one model, yet shows no motive which might not occur in an antique original. The *Hercules Rending Asunder the Jaws of the Lion* (Pl. II, 1) has nothing, except in name, to do with the antique; the manner in which Hercules destroys the monster is not more foreign to the Greek or Roman conception of the contest than are the composition and the rendering of the forms. The idea of the seated female figure (Pl. I, 1), although it may be roughly classed among the imitations of the antique, might have originated at any other time; nor was the artist, we may be sure, thinking of reproducing anything old; he was intent merely on the delightful composition which he was setting up.

The Salting Collection—Italian Bronze Statuettes

Finally, the candlestick (Pl. II, 2) is one of the most perfect instances of the application of the human figure in decoration; striking exactly the happy mean, the figure itself retaining independent significance, and yet no less efficiently serving the purpose to which it is applied.

Let us consider these four pieces more particularly. The *Resting Hercules* (Pl. I, 2) which is labelled 'Bertoldo,' and is certainly of the second half of the fifteenth century, represents the demigod in a very familiar attitude, with the apples of the Hesperides in his left hand. The artist has followed antique tradition very closely; what is more, he has chosen the better form of that tradition, which goes back to the Greek rather than the Roman ideal. The limbs are lithe, but enormously strong; the head, poised on a magnificent tower-like neck, shows that powerful bony structure, with prominent development of the forms in the neighbourhood of the eyes, which is associated with the sculptors of the fourth century B.C., and more especially with Scopas, who appears to have introduced this peculiarity, and with Lysippus, who developed and refined the method of his elder contemporary. The nearest parallel, in fact, to the head of this *Hercules* is to be found in the similar head on the silver coins of Alexander the Great. In regard to technique, the statuette is of peculiar interest. Another version of the same subject, belonging to Mr. Otto Beit, was recently exhibited at the Burlington Fine Arts Club. That specimen was entirely free from chasing, only the more salient asperities of casting having been removed with the file. Mr. Salting's bronze, on the other hand, has been not chased, but tapped all over with a hammer. The process, unusual in works of this class, produces a more or less reticulated surface, breaking up the lights and giving to the bronze a pleasing tone. It is true that this particular kind of surface does not lend itself to photographic reproduction. The sculptor, interested especially in modelling, may prefer Mr. Beit's version; some amateurs, who like finish so long as it preserves the glow and warmth of the original model, will be attracted by Mr. Salting's, which has assuredly been finished by the hand of the artist who modelled it, and has the additional advantage of possessing a finely proportioned and designed original base.

The group of *Hercules and the Nemean Lion* (Pl. II, 1), also attributed to Bertoldo, is a fine piece of casting, but it is much more than that. Faults it has, more especially the feeble base, which, although evidently intended to help the composition by its domed shape, nevertheless considerably destroys the effect of the action. One expects the club—a poor stick in itself—at every moment to roll down the slope. The Samson motive, which is quite alien to Greek or Roman art, is here applied to Hercules. No group of the kind sur-

passes this in the expression of intense muscular effort, seen in the set of the head of Hercules as he rends the lion's jaws apart with his mighty hands, and in the attitude of the beast itself as it lies half crushed along the ground, frantically straining against the pressure of its conqueror's knee. The composition, pyramidal but leaning to the right, suggests that this is one of a pair of figures made by Bertoldo for Ercole d'Este, for the group occurs in just the same attitude on a rare coin of that ruler. It is worth while to compare this fine bronze with the other version of the same subject, mild and meaningless, which, being also in Mr. Salting's collection, has ironically got itself illustrated in the English edition of Dr. Bode's 'Florentine Sculptors' as the work of Bertoldo.

It is a little difficult to appreciate the full beauty of the seated figure of a woman (Pl. I, 1) as at present mounted; the base is not only unsuitable, but upside down, so that her foot, which should rest on it, overhangs. There is an exactly similar version, of apparently equal finish, in Baron Gustave Rothschild's collection (Bode, 'Italian Bronzes,' Pl. XCI), and the figure belongs to a large class, at the head of which stands the exquisite example, signed by Giovanni da Cremona, in the Wallace Collection. A most beautiful, warm, greenish patina combines with the tenderest modelling of the nude forms and the most skilful composition, the contour and poise of the whole being perfectly satisfying from every point of view. There is not an unpleasant line in the whole figure. If one must criticize, it may be said that the small fillet on the head ends without meaning in front instead of being carried back under the hair so as to confine it. This fault seems to be common to all the specimens of this particular bronze, but in other varieties, such as that already mentioned of Giovanni da Cremona, the detail is managed with more understanding. Apart from some slight damage to the hair, the casting and chasing of the Salting specimen leave nothing to be desired. The origin of the group to which it belongs was presumably in Padua; Dr. Bode has remarked that it comes extremely near to Riccio. But it is free from the insincerity and other faults which are too often patent in Riccio's work.

The shaft of the candlestick (Pl. II, 2) is made separately, and riveted into the base. The beautiful nude figure which serves the purpose is a typical North Italian work of the middle of the sixteenth century. The 'grand curved flank, the crescent thigh,' all the contours of the body harmonize deliciously with the straight perpendicular lines of the mass of drapery that falls down the back. The socket for the candle, a sort of flower-pot, is held on the right shoulder; if the artist has not attempted to bring it into the middle of the composition, it is because he thought



1. SEATED FEMALE FIGURE CALLED ANDROMEDA. IN THE
SALTING COLLECTION, VICTORIA AND ALBERT MUSEUM



2. RESTING HERCULES. ATTRIBUTED TO BERTOLDO. IN THE
SALTING COLLECTION, VICTORIA AND ALBERT MUSEUM



3. HERCULES RENDING THE JAWS OF THE NEMEAN LION. BY BERTOLDO
IN THE SALTINO COLLECTION, VICTORIA AND ALBERT MUSEUM



4. CENTAURUS. ATTRIBUTED TO LEONE LEONI. IN THE
SALTINO COLLECTION, VICTORIA AND ALBERT MUSEUM

The Salting Collection—Italian Bronze Statuettes

the statuesque pose of his figure was worth the risk of asymmetry; which, indeed, was doubtless avoided by making a pendant to the piece. The putti on the base, as delightfully natural as anything of the kind produced in Florence at the best period, by their attitudes and the direction of their gaze draw all the lines of the composition together. The base is covered with decorative details, rich but not obtrusive. The casting has failed a little, especially at the neck, but this fault is hardly perceptible. The only weak element in the whole piece is the face, which is insipid; but it is of small importance in the scheme, and would probably be in deep shadow when the candlestick was fulfilling its function.

The four bronzes, which have been described in some detail, are probably by no means the most 'important' in the collection. A true adept in what Mr. Reginald Blomfield, with (shall I say?) perhaps unnecessary asperity has described as 'this depressing and even deadly connoisseurship,' might have picked out, first the *Shouting Horseman*, next the *Venus* of the class ascribed to L'Antico, the two groups attributed to Giovanni da Bologna, and above all the *David* by Domenico Poggini. We have said nothing, also, about the two splendid sphinxes, masterpieces of the purely decorative phase of Riccio's art, in which, since he makes no attempt at humanity, he does not offend. For this queer craftsman ill succeeds in covering his shallow conception of form, his lack of study of nature, by a bizarre exaggeration and contortion of details.

In his larger works, he sometimes overpowers us by the wealth of his decorative fancy, making us forget or forgive his carelessness of construction. In the smaller works associated with his name we can study him in a drier light. The famous *Shouting Horseman* is mounted on a horse of absurdly conventional type. The crisping of the animal's mane, the sham characterization of his head, and the elaborate dressing of his tail, cannot disguise the artist's utter ignorance of equine anatomy. The rider, who should be a veritable χαλκοβόας, whose whole body should thrill to the emotion which inspires his shout, is wooden and lifeless. It is almost incredible, but the artist has actually made this warrior—for whom he may well have taken his model from nothing less than some one of Leonardo's sketches for the battle of Anghiari—he has made him look as cool and unmoved as if he were showing his throat to a doctor. The teeth are beautifully done, but that again is a matter for dentists. This equestrian group occurs in numerous versions, considerable variation being shown in the horses, which are taken from different models. All of them, however, alike betray a curious inability to express the relation between horse and rider. The lesson which was learnt even in the sixth century B.C. by the Greek—one thinks of the Forman bronze horseman

—and reiterated in the fifteenth century by Donatello and Verrocchio, is lost on the pseudo-classical bronze-workers of Padua. Much more satisfactory, though less showy than the horseman, is the bust of a satyr of the Riccio type. It is unpleasantly lewd and brutal, but the artist's idea is carried out with thoroughness and force, so that the work has a unity which the equestrian figure so sadly lacks.

In the same case stands a charming little bell, to which a Donatellesque putto, playing a tambourine, serves as handle. The Paduan workshops must have produced thousands of little works of equal beauty; the wonder is that they are so rare.

The standing semi-nude *Venus* is a good instance of the bronzes conjecturally ascribed to the Mantuan sculptor and medallist L'Antico (Pier Ilario Bonacolsi). It is to the credit of the artist that the eye, wearied with those highly polished Venuses for which Roman sculptors seem to have found a better market than anything else, can yet discover something to rest upon with pleasure in a statuette of this kind. The secret is that when this was made—L'Antico, if it is his work, was active from about 1460 to 1528—the Renaissance had not lost all its freshness, so that there still lingers a certain naiveté in the artist's attitude towards his ancient model, which attracts us. We are still far from the academic style.

Of the ordinary imitations of the antique Mr. Salting had a goodly number. His *Laocoon* shows the restorations which recent research has proved to be less incorrect than was supposed, but it is for that very reason much less interesting than the free adaptations which were produced in such large numbers in the sixteenth century. The inevitable Spinario is there, and two more figures of the resting Hercules. A *Crouching Venus* is among the best of the Renaissance reproductions of the type created by the sculptor Doedalses. Interesting, too, is one of those figures cast with mutilated limbs, in the hope—not even now entirely delusive—of persuading purchasers that they are fragmentary relics of antiquity.

The collection provides us also with two admirable examples of the school of Giovanni da Bologna, showing the characteristic combination of brilliant execution with emptiness of conception which has made him inevitably popular. The beautiful fingers of the Centaur Nessus, who is carrying Deianeira, and of the Roman who has seized a Sabine woman, could not have been more lady-like, the hair of the two ravishers more neatly trimmed, or either group conceived with less sense of what was due to the subject. Of the two, the rape of the Sabine woman is perhaps the more absurd.

The large statuette of *David* is now ascribed, with a certainty that is too rarely attainable in such matters, to Domenico Poggini. The resemblance between this figure and the two authenticated

The Salting Collection—Italian Bronze Statuettes

figures from the Palazzo Vecchio is indeed convincing, as anyone will admit who consults the plate in Dr. Bode's book where they are illustrated together. Domenico Poggini (1520-90) was a talented sculptor, medallist and die-engraver in the service of the Grand Dukes of Tuscany. He is best known by his medals. Those which were cast, not struck, show great facility of execution, and also a sympathetic treatment of the portrait. But the pieces which he made officially for the Medici are, perhaps inevitably, quite extraordinarily arid, precise and dull. No more accomplished work than this *David* of Domenico's was ever executed; but it is difficult to shake off the conviction that it must have been commissioned by the Grand Duke.

The bronze reliefs—one, perhaps Sienese, the *Flagellation*, the other, Venetian, representing the *Virgin and Child*, *St. Sebastian*, *St. John Baptist* and two other saints—are not of great importance. The sea-satyr or *Triton* by Montorsoli must, I suppose, be mentioned in any account of the collection. More interesting, very spirited and boldly conceived, is the great horned satyr's mask, which served as a fountain-spout.

To some enthusiasts, this appreciation of the bronzes which have recently become the property of the nation may seem to be of the nature of faint praise. Some justification of my heresy was indicated at the outset. The art of the bronze statuette was not, it must be repeated, an art in which the Italians excelled. With them, it did not go through a regular development, side by side with the art of great sculpture. There is, in its growth, practically no archaic stage, nothing to correspond to the work of the predecessors of Ghiberti and Donatello. An art must serve its apprenticeship if it is to attain a character of its own. Italy can show nothing corresponding to the Greek statuettes of the early severe style, such as the *Armed Runner* from the Tux Collection, at Tübingen, or the Castellani female figure from Verona in the British Museum. It is not surprising then, that it failed to produce anything of the rank of that little male figure from the Lake of Bracciano, or the Pourtalès *Aphrodite*, to choose at random two examples which can be seen any day in the British Museum.

Bronze work, we must also remember, lends

itself to keen, definite form and line, and is an enemy to that vagueness, that as it were atmospheric effect, which is one of the modes by which emotion expresses itself in painting. And painting was the art to which the Italian genius inclined, rather than sculpture. With the Greeks, whose sculpture is known to us chiefly by fragments of stone, bronze was the material (apart from gold and ivory) in which the greatest triumphs of the greatest masters were attained. In spite of Gattamelata and Colleoni, one cannot say this of the Italians. They were never, therefore, so happy working in bronze, with its insistence on a clear intellectual conception, as in marble, or more especially in terracotta. And inaptitude for work in this material on a large scale is naturally reflected in the statuette. A Greek artist—to say nothing of an Oriental—would have been amazed at the state of technical imperfection in which Italians were too often content to issue their statuettes. These have been taken somewhat more seriously by connoisseurs in modern times than the men who created them would have expected; and the association of the little works with mighty names, Donatello, Verrocchio and the like, with which they have little directly to do, has too often given them an adscititious value in the eyes of the world.

And yet, after all, just because they were not produced under the strain and emotion that attend the birth of great masterpieces, these little works often bear the impress, fresh and delicate, of a master's lighter hand, allowing us certain rare visions which might be obscured by the passion of a nobler inspiration. For that reason, rather than for any other—and it is surely a sufficient reason—they must always be a source of genuine delight; a delight which should be enhanced rather than lessened if we first allot them their true rank in the hierarchy of plastic art.

The Victoria and Albert Museum is still without that thing which is of all most coveted by collectors of bronzes, a work bearing a master's signature. Nevertheless, thanks to the Salting bequest, the collection passes into the first rank. That will be abundantly clear if and when the recent acquisitions are arranged, as it is to be hoped they will be, in the same room with the old collection.

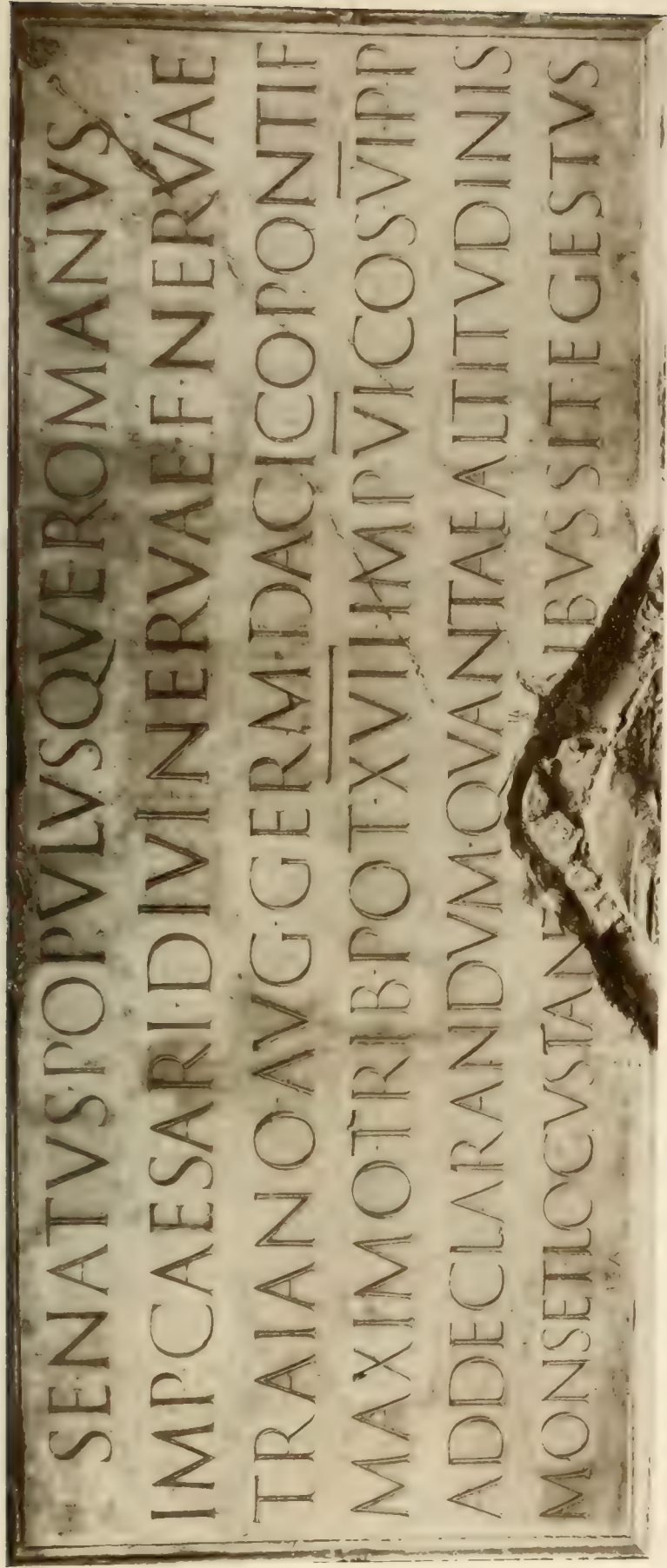
INSCRIPTIONS

❧ BY A. E. R. GILL ❧

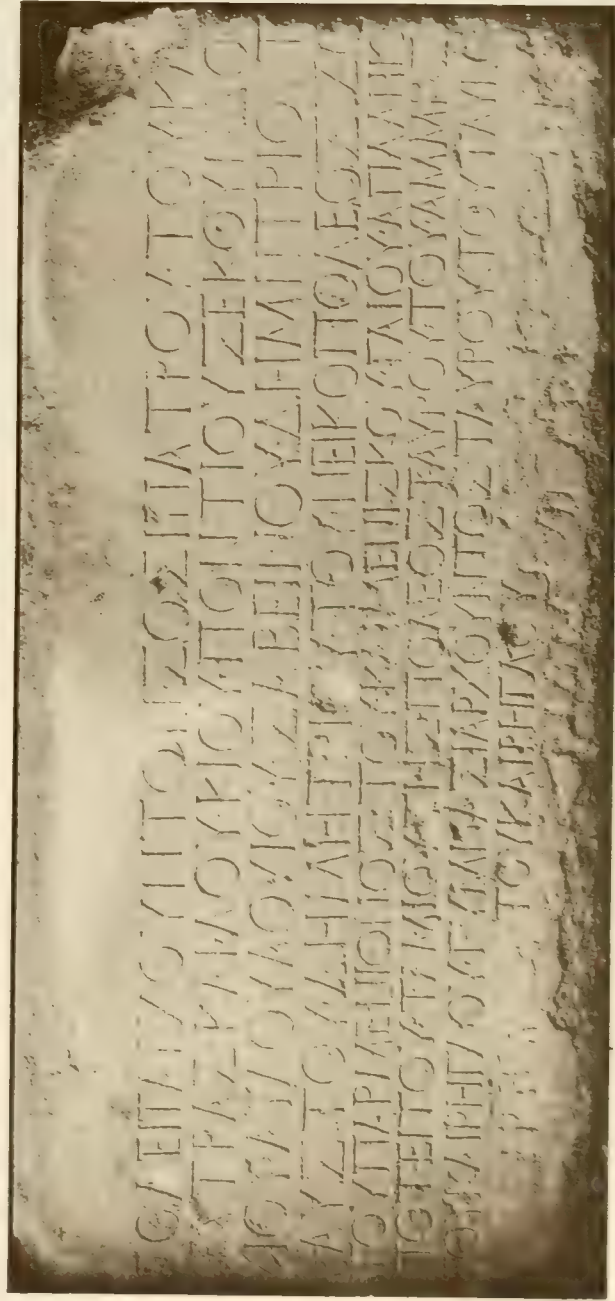
INTRODUCTORY NOTE

[While it might be premature to accept Mr. Gill's theory that the traditional arts are always expressive of the general complexion of social life, no one can deny that they do inevitably express certain aspects of it—its ideals, it may be, rather

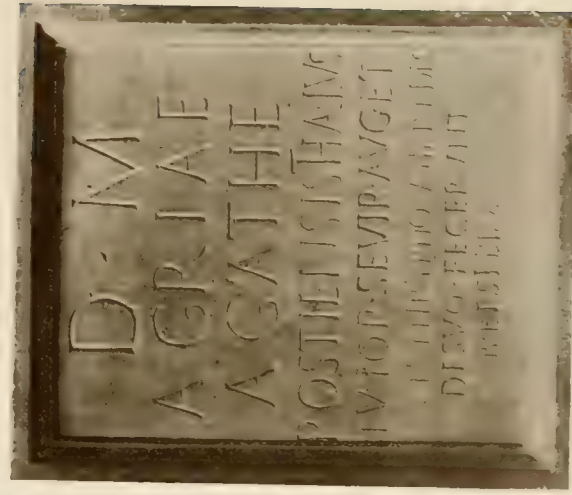
than its achievement. Nor would it, we think, be altogether safe to deny *in toto* the value of conscious effort, provided that it be directed not so much to the creation of 'a work of art' as to the orderly and harmonious execution of the given task. That good results may follow from an



2. INSCRIPTION ON TRAJAN'S COLUMN, ROME (CIRCA 114 AD)



1. FROM THE BRITISH MUSEUM. DATE UNCERTAIN



3. FROM THE BRITISH MUSEUM
DATE UNCERTAIN

endeavour which can scarcely escape from the charge of consciousness may be seen from the illustration, Pl. II, 4, of an inscription cut by Mr. Gill himself, which we venture to insert. Indeed, nothing is, we think, more likely to advance the demand for good and vital design in all the handicrafts than the movement in favour of fine writing and lettering which owes so much to Mr. Johnston and Mr. Gill. Lettering is indeed the most universal and the most fundamental of the arts of design, and, if once it could become habitual to have noble and sincere design in this, the same principles would inevitably elucidate the more complex problems of the other arts.—ED.]

THE present degradation in the design and workmanship of common objects of utility has been the subject of much talk. Connoisseurs have talked learnedly of 'art waves'—fearful thought—of periods when art was flourishing and periods when it wasn't, and though such talk may be true of the fine arts, considered as the province of 'masters' and 'old masters,' it is surely untrue of all traditional art—of all the arts of the common people. Though we may have every reason to feel discontent with the quality of workmanship in our day, we cannot but admit that the work now ordinarily turned out is as eloquently expressive of the life of the times as any that remains to us of the past, and we are therefore driven to the conclusion that the workmanship is degraded because the life is degraded. Some of those who are concerned with the high things of art and life may rebel against this conclusion. It is so comforting to believe that art is, as it were, simply some specially pleasing kind of line or form or colour—things people can learn at art schools and lectures on painting—that it is more than disturbing to discover that art cannot be taught, that every age expresses itself with inevitable eloquence, that if this age is devoid of joy in living, of pleasure in working, it says so with the most distressing power, and that indeed the question of the raising of the arts is no other than that of raising life itself.

But it is not the object of this paper to suggest how that may be done, rather it is to prove by a brief survey of one particular craft—a craft that bears witness to our present degradation at least as much as any other—the truth of the foregoing assertions and that the problems confronting craftsmen as such to-day are not so much 'artistic' as technical, that conscious artistry should be avoided like the plague, that, indeed, the only hope lies in the will to supplant production for profit by production for use.

Now it is possible to find in every age works by individual masters, perhaps of great genius,

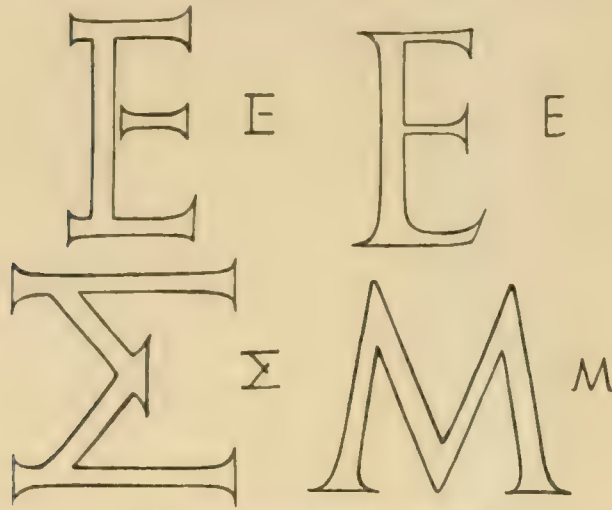
eminently deserving creation and preservation, which yet bear no connexion with the great line of tradition. An article on inscriptions might, for instance, be devoted to a description of the work of Torregiano or Taglienti—both of whom did very pretty lettering—or it might be confined to a dissertation on the proportions of the letters of the Trajan alphabet—or any such theme. But in truth it matters little whether the Roman O is round or egg-shaped, and there are to be seen inscriptions in country churchyards which present the most convincing proofs that salvation is by faith and not by works—so little did their makers know or care for any recognised canons of art or of proportion—and which surpass in beauty (in the vital or barbarous if not in the academic sense) the work of any conscious artist. For the academic attitude towards art leads to the consideration of beauty of form for its own sake, *i.e.*, salvation by works—hence aristocratic ideals and architects and contractors; whereas the vital or barbarous attitude reckes little of form and the free craftsman loses his life and saves it by devoting himself to sound methods and a pleasant life. This matter is to be regarded then not so much as a mere history of lettering, altogether apart from men's lives, but, taking men's lives into account, it is to be seen as 'an adventure of the human spirit.'

Inscriptions in stone, at all events for the modern European, may be said to begin with the work of the Greeks, and though the Greek alphabet is comparatively little used to-day, much is still to be learned from it. While the later Greek inscriptions (Pl. I, 1) differ little in technical excellence from the best Roman work, they have at the same time an even more monumental appearance—a characteristic largely due to the preponderance of straight forms over curved.¹ Another characteristic of Greek lettering as compared with Roman is that the individual letters are much more direct (primitive?) in idea. The straight letters are made much more obviously by the placing together of separate lines than is the case with the more cultured Roman letter (diagram *a*). But if the Roman people had deserved fame for no other reason, they would have deserved it for having developed the Roman alphabet. Nothing is more remarkable or more impressive than the sight of one of the great inscriptions of the imperial age. And of these perhaps the very finest is that on the base of Trajan's Column at Rome (Pl. I, 2). It is to be observed how little the essential forms of the Roman capital letters have changed from that day to this; yet, if we may take the analogy of biological evolution, the reason is obvious, for,

¹ It is desirable to point out that the idea entertained by some scholars that the Greek letter cutter did not decorate his letters with 'serifs' or 'cornua' is preposterously inaccurate (*cf.* Pl. I, 1). In this respect he differed not at all from the Roman, who, indeed, derived his tradition from his Greek forerunners. See also article on 'Greek Inscriptions,' penultimate par., *Ency. Brit.*

Inscriptions

while countless other forms have been developed from the primal form (and for us the Roman



a. ROMAN AND GREEK LETTERS

alphabet of the time of Trajan is the primal form of letters), there have ever since remained a use and a place for their original. Thus just as the countless varieties of pigeon have all been derived from the blue rock pigeon without in any degree diminishing the fertility of their common source, so, while the scribes and printers have been developing their uncials and half-uncials, lower-case and italics, versals and what not, the original Roman capital letter from which they are all derived has never died out, having ever since the time of the Romans retained an essential and organic place in the books and inscriptions of later times.

One often hears it remarked of Roman lettering that the contrast in the widths of the letters is ungainly. We think so, because we are not used to it, and though it is not in the least desirable that modern letter cutters should imitate the Roman form simply because it is considered beautiful by the elect, still it may be profitable to point out that there is really a profounder consistency in the Roman alphabet than a consistency in mere width. The Roman letter cutter, in fact, was more concerned for a consistency in form than in width. Thus the curves of the B and S, for instance, are similar to that of the O (*i.e.*, they are parts of circles). Presumably he liked the round form and stuck to it regardless of the varying widths of his letters. Perhaps even the Roman of Trajan's day was a barbarian at heart . . . But there is an even more fundamental reasonableness in the proportions of the Trajan alphabet than any that may be due to consistency—a reasonableness that has been emphasized most clearly by Mr. Edward Johnston in his book on

lettering,² where he shows the close relation existing between such letters as those of the Trajan inscription and the letters a child would naturally draw with a pointed pencil. For instance, the child would naturally make an O practically a circle—as is the Trajan O—and an E an upright stem with three equal arms about half the height of the letter long—such is the Trajan E—and so on with the other letters. The Roman alphabet of the Trajan inscription is thus seen to be the *essential* alphabet and not a matter of elaborate and conscious design. Further, apart from the proportions of the letters, the character given is that given by the tool used to make them with, modified, as seems likely, by the acquaintance of the craftsman with the forms produced by the brush and pen.³ The gradation from thick to thin in the curved letters is thus seen to be simply a reflection, as in a mirror, of current brush and pen forms with which the craftsman was familiar—a reflection he could not avoid.⁴ It will be clear then that what appears at first sight to be the most studied perfection is no more and no less than the fine result of a tradition among craftsmen who were as free from conscious artistry as they were obviously free from the necessity of confining themselves to speed and cheapness.⁵

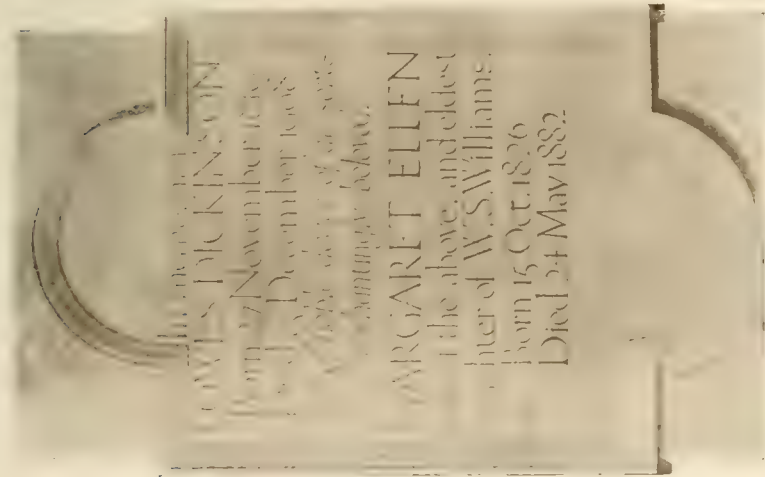
As suggested above, all or nearly all the various forms of letters with which we are familiar are derived from the Roman alphabet. Given the Roman alphabet, all variations from it have been produced by the following causes, here given in the order of their importance: (1) Modifications produced by different tools and materials used (*e.g.*, point, stylus, chisel, brush, pen, wax, stone, parchment, etc.); (2) Modifications produced by haste and lack of skill (*e.g.*, the scribbling of the many influenced the careful writing of the few); and (3) Modifications due to design (*e.g.*, New Art lettering and the lettering of Mr. L. F. Day), and a most valuable and interesting series of illustrations might be given to show the development from one to another. But, space being limited, it is possible to pass over the whole of the period between the second century A.D. and the

² 'Writing and Illuminating and Lettering,' by Ed. Johnston (London: John Hogg), p. 240, *et seq.*

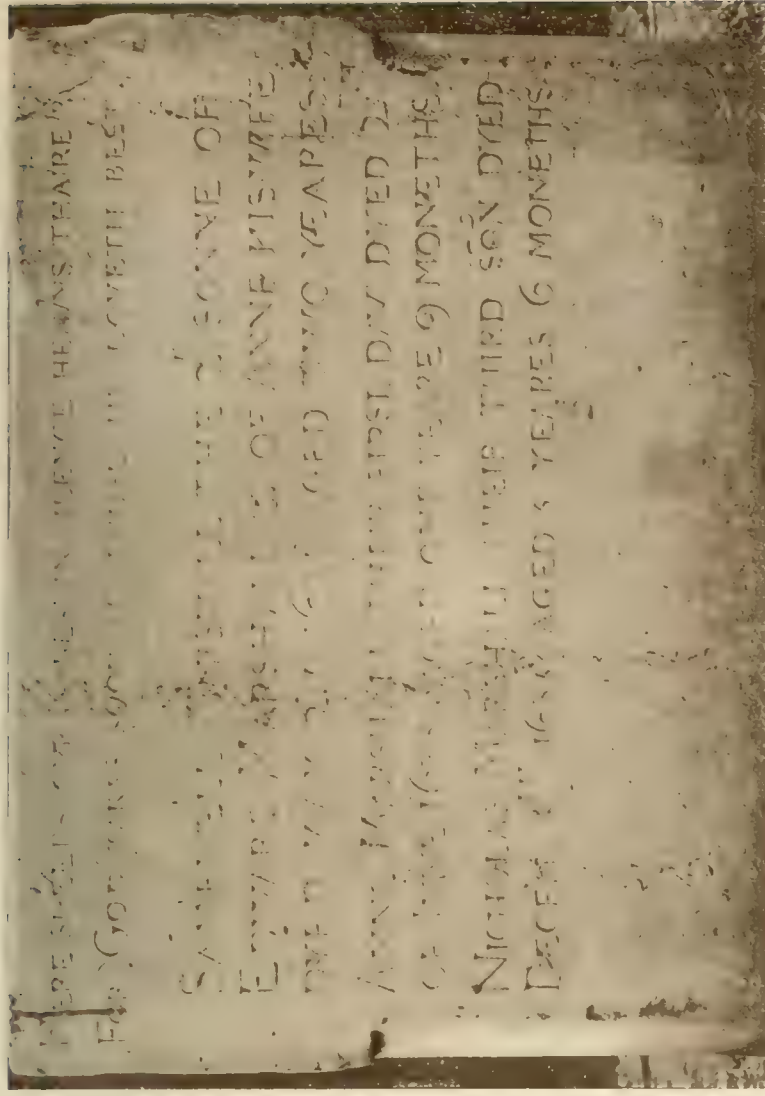
³ The letters were *drawn* with Minium before cutting 'ordinarily,' 'sometimes' with brush, and, after cutting, usually coloured with the same pigment. (Hübner—Article on Roman Inscript. Ency. Brit.)

⁴ Compare Hübner's 'Exempla' No. 187 with plate 115 in the Palaeographical Society's Facsimiles of Anc. MS. 1st series, Vol. 2.

⁵ These conclusions are even more obvious with reference to the inscription shown in Pl. I, 3. Pl. II, 3A is from one of the tablets on the street corners in Rome. Though all other kinds of lettering have suffered in the common commercialism, the tradition of lettering done in stone still persists in following the ancient model. The example given is quite modern and quite commonplace. Fig. 4 is also modern and shows an attempt to reconcile the fine form and straightforward methods of old inscriptions with the necessities of modern usage—to combine the snobbery of the artist with the sanity of the tradesman.



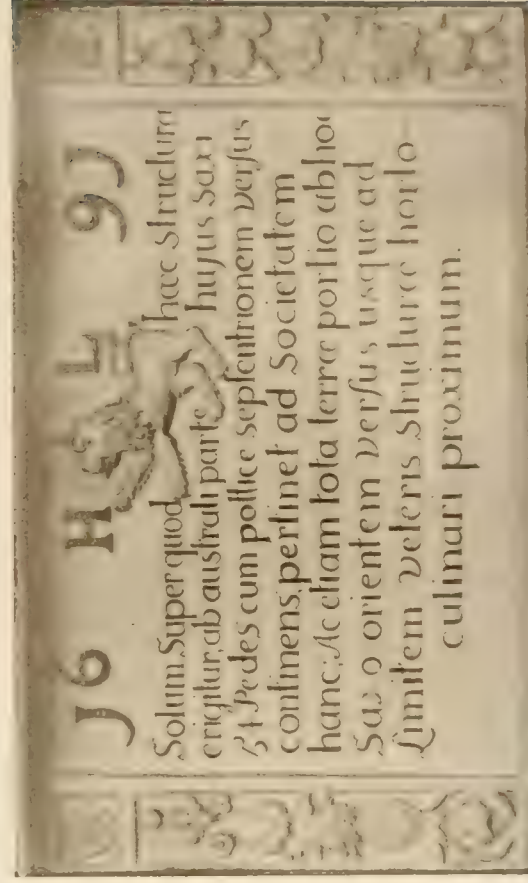
4 FROM WILLSTON (MODERN)



5 FROM BREAM'S BUILDINGS, CHANCERY LANE (1635)




3A. FROM ROME (MODERN)



6. FROM LINCOLN'S INN (1661)

Underneath lieth the
body of Samuel for
of Edhis Bartlett of
Hole Cent & of Edith
his wife who died
29th of october 1704
aged sixteen years



7. FROM BRANSCOMBE, DEVON (1704)

UNDERNEATH
Lieth the Body of
M^{rs} ANN CHURCHILL,
Who Died, November the VII,
1741. Aged XXIII.

8. PLACE UNCERTAIN (ENGLISH, 1741)

In Memory of
SARAH KELLEWAY
Daughter of JOHN and
MARTHA LUSH, of Easton
who died Oct^r 14th 1838

9. PLACE UNCERTAIN (ENGLISH, 1838)

THIS CHAPEL WAS
ERECTED BY THE REV^d
MR GEORGE WHITEFIELD
ANNO DOMINI MDCCXVI

THE ABOVE STONE WAS LAID IN 1756 BY THE
REV^d GEORGE WHITEFIELD AND
THE ABOVE FELLOWS BY THE
REV. JOSEPH PLUNKETT
OF THE CITY TEMPLE LONDON
21ST OCTOBER 1755

10. FROM WHITEFIELD'S CHAPEL, TOTTENHAM COURT ROAD (1756 AND 1838)

sixteenth—not because the inscriptions of that period are less beautiful or less interesting, but because the lettering of to-day bears a more obvious resemblance to that done before the second century and after the sixteenth, than to that of the intervening time, and it is, of course, with reference to the problems presented to modern letter cutters that this article is designed.

But there is one generalization that may be made which may best be illustrated by an example of a mediaeval inscription, and it is one of very great interest and importance. Whatever the material or tools used, the letter cutter or scribe or printer has always—save when consciously an artist—begun by following the form of lettering most familiar to him, only by degrees developing forms specially suitable to his particular tool. Thus in the beginning of formal penmanship in Rome, the most familiar form of lettering being the large capitals of the inscription in stone, the scribe naturally took such forms for his models.⁶ In the middle ages, when the written book was, so to speak, the ‘copy-book’ of the people, the letter cutter imitated the form of letters native to the manuscript (diagram *b*). In our own



b. FROM THE TOMB OF RICHARD II IN WESTMINSTER ABBEY
(c. A.D. 1400)

time, when ‘printing’ is paramount, the influence of type is to be seen in all other forms of letters.⁷ The moral is obvious and twofold: First, that neither the tools nor materials used have had more than a modifying influence over the form of letters—the form of letters being a thing *given*, as,

⁶ See London Palæographical Society’s Facsimiles of Anc. MS. 1st Series, Vol. 2. Plate 208. (Virgil, fourth or fifth century.) ‘Written . . . in large square capitals, of the style used in sculptured inscriptions in the second and third centuries . . .’

⁷ Note also that the practice of ‘abbreviation,’ common with the mediaeval scribe and the Roman letter cutter and closely followed by the early printers, has, owing to the lack of necessity for it in printing, died out, and nowadays abbreviation or contraction is little resorted to even by letter cutters, and is considered undignified—so little are we accustomed to it.

for example, the Roman alphabet to modern European civilization — and second, that we must clear our minds of cant and do the ordinary thing in the best possible way.

We can now proceed to discover how ‘the ordinary thing’ has been done since the sixteenth century and how ‘the best possible way’ has gradually given place to the worst possible.

There are only two kinds of inscription in stone nowadays—the foundation stone and the tombstone inscription: with the supremacy of the printed book all other kinds have gone out of fashion. This is a pity; for the result has been to condemn the letter cutter to more or less ornamental work on the one hand, and, on the other, to give him a rather morbid connexion with mourning relatives. The tradition of letter cutting during the last three centuries is, however, only to be illustrated by reference to these two kinds of inscription.

It is hardly necessary to do more than write out a list with dates of the examples here given (Pl. II, III, 5-10). Further description would tend to confuse the issue. We are not now concerned with archaeological eccentricities, aberrations of spelling or questions of right and wrong. The examples given are chosen simply for their dates and for no other features—the object being to show by a sequence the gradual change in spirit that has taken place. The chain of evidence is very incomplete—more illustrations might be given with advantage; but the six inscriptions shown in figs. 5-10 at least serve to illustrate the fact that the change that has taken place is not chiefly or even primarily one from pure and refined form to coarse and unrefined—that is, merely superficial—but from riches to poverty. It is the spirit of delight in workmanship so evident in the old work that is lacking in our time. And of all the illustrations none is more startlingly instructive than fig. 10. It is impossible to see these two foundation stones without wondering what has happened between 1756 and 1898,⁸ and the answer to that question brings the whole house about our heads. No wonder that many refuse to answer it. Rather we fly to art schools—can we thus change the spirit of commerce from self-seeking to service?—we found museums and societies for the protection of ancient buildings and the preservation of ancient monuments, and think the patching up of the old will compensate us for the shortcomings of the new—we do anything rather than let ourselves perceive that the British workman doesn’t do decent work because the British workman doesn’t get a chance.

⁸ If you or I were to carve the lower stone again it would not be better because of the particular form of letter we might choose, but because we might do it in a different spirit. But, as Carlyle said, ‘Teufelsdröckh, Teufelsdröckh, beware of spiritual pride!’ It is no more desirable to be too conscious of the expression of good spirits than of good form.

Inscriptions

But supposing, for the sake of argument, we do see it—suppose the chance were offered—what then would be the direction in which we should advise the workman to go? To that there is one clear answer: it is desirable that conscious improvement on existing forms should be technical rather than artistic. It is worse than useless to set up any artificial standard of artistic excellence. If the experience of the last thirty years—the years of the Arts and Crafts movement—has taught us nothing else, it has taught us that. Conscious ‘artisticness,’ however excellent the model chosen, imposed upon the workman by cultured superiors, leads to nothing better than lifeless imitations. Whatever was excellent in Tudor and Jacobean architecture was put there out of the workman’s own heart and was not derived from Greece or Rome. Whatever was good in the Gothic revival—and there was not much—was put there by the architects, for by that time the workman had lost heart. Whatever is

excellent in the work of members of the Arts and Crafts movement is due to a return on their part to the use of sound methods and good materials. But the Arts and Crafts movement, manned as it is by members of the middle class, working as they are bound to do for wealthy clients, the only clients who can afford to buy their goods, has led to nothing better or more permanent than a fashion—a fashion for the ‘artistic’—a fashion so thoroughly exploited by the superior shopman that the adjective ‘art’ has become a term of abuse. The work done by the ordinary tradesman is sweet and pleasant by comparison. What artist-craftsman, consciously such, is to-day capable of cutting an inscription one tenth as good as that in memory of Sarah Kelleway (Pl. III, 9), degraded as that may be? There is such a wonderful ‘blobby’ solid spirit about it. . . . Plainly it is not knowledge of art that is wanted. What is wanted is good workmanship and a pleasant life, and they are inseparable.

VENETIAN PORTRAITS, AND SOME PROBLEMS

BY HERBERT COOK, F.S.A.



IN a previous occasion¹ I introduced to the notice of readers of THE BURLINGTON MAGAZINE some Venetian portraits in English possession, and took the opportunity to give in condensed form the results of the most recent archivist research so far as Cariani, Caprioli and Basaiti were concerned. Thanks chiefly to the labours of the late Dr. Ludwig, we now know many more facts of the life of the old Venetian painters than was possible in Morelli’s day, and these historical data enable us to amplify and sometimes correct the deductions arrived at by that eminent critic. Knowledge in such matters must ever be progressive; it is therefore with the view of adding fresh material to the discussion that I now submit other Venetian portraits in English possession, and bring to the notice of English students the latest results of foreign research, so far as concerns the painters of these portraits.

First of all a real problem presents itself in the so-called Giorgione portrait of Giovanni Onigo (Pl. I, 1). This picture was lent to the National Loan Exhibition at the Grafton Galleries by Sir Frederick Cook, and is, therefore, fresh in the memory of those who visited that remarkable exhibition. Two problems are here before us: the identity of the person represented, and the name of the painter. Special research has been made recently among the archives of the Onigo family (whence this portrait lately came), with the

result that, assuming the portrait really is that of a member of that illustrious family (as tradition has it), the one indicated by the date of painting and apparent age of the sitter is either Giovanni Onigo or his cousin Pileo. Nothing seems to be known of the former, but Pileo was Decano di Treviso, and Canonico d’Onore of Pope Alexander VI. There the matter must rest, the only inference to be drawn from the portrait being that the man must have been a poet or philosopher. But after all, this question is not of great moment; the artistic qualities of the work claim more serious consideration, and invite discussion as to the probable authorship. Of course tradition would have it to be Giorgione’s work, as in so many other instances now proved wrong. Everyone would admit its Giorgionesque character, but is it just Giorgione’s own? No one has better analyzed the qualities of the painting than Mr. Claude Phillips, who recently wrote²:—‘The attribution is no doubt based on the general resemblance of this fine and expressive likeness to the *Antonio Broccardo* at Buda-Pest, which is undoubtedly by Giorgione. But the Onigo portrait is surely too hard in the modelling, too hot in colour, too obvious in the definition of sentiment to be from Giorgione’s brain or brush. The painter is, in our opinion, Bernardino Licinio, who, in the productions of his earlier and better time, is so often mistaken for greater men of his time.’

An anonymous writer in THE BURLINGTON MAGAZINE³ also feels doubt on the point:—

¹ BURLINGTON MAGAZINE, vol. viii, p. 338 (February, 1906).

² ‘Daily Telegraph,’ Oct. 6th, 1909.

³ Vol. xii, p. 317 (February, 1908).



1. GIOVANNI OR PILEO ONIGO, BY BERNARDINO LICINIO (?), IN THE COLLECTION OF SIR FREDERICK COOK



2. PORTRAIT OF A YOUNG MAN BY BERNARDINO LICINIO, IN THE COLLECTION OF SIR WILLIAM FARRER



3. PORTRAIT OF A MAN. SCHOOL OF GIORGIONE
IN THE POSSESSION OF THE CARLTON GALLERIES



4. PORTRAIT OF A MAN WITH EMBLEMS. BY
CORRADO IN THE COLLECTION OF SIR J. J. ROBINSON



5. PORTRAIT OF A MAN. BY PALMA VECCHIO
IN THE COLLECTION OF THE MARQUIS OF LANSDOWN

Venetian Portraits, and Some Problems

'Whether this most Giorgionesque work can be given to the master himself is a doubtful question. The modelling of the head appears harder than his, the technique less purely Venetian. Yet, if too cool and precise for Cariani, it seems too solid for Pordenone.'

Here then are three names suggested as possible creators of this fine portrait, and of these Mr. Claude Phillips favours Licinio. Naturally such an opinion carries weight, and without definitely admitting this view to be final I am disposed to accept the suggestion tentatively and regard this portrait as the finest example of Licinio's Giorgionesque manner so far known to us. Closest to it in quality is a portrait in Sir William Farrer's collection (Pl. I, 2). This was exhibited some years ago by the then owner, Louisa Lady Ashburton, under Giorgione's name, but was identified with practical unanimity by the critics as a work by Licinio. The same thing has happened here as with the Onigo portrait—both have claimed a courtesy title with some show of propriety, but they cannot sustain the claim under adverse criticism. Nevertheless they remain the finest of Licinio's achievements in this direction, surpassing in interpretative and romantic qualities those many other portraits such as those in the National Gallery, at Hampton Court, at Vienna, at Madrid, at Castle Howard and elsewhere, all of which are authenticated by Licinio's signature.

And now as to Licinio.⁴

Bernardino Licinio came of a family established at Poscante in the Bergamask territory, and not from Pordenone in the Friuli as hitherto supposed.⁵ He was already settled in Venice at least as early as 1511, and, therefore, may well have known Giorgione and been directly under his influence. He seems to have been born about 1489, and to have lived till after 1556. Contemporary reference is made to him in documents of 1515, 1523, 1528, 1535, 1541, and 1549. His pictures are fairly numerous,⁶ and not infrequently catalogued under the name of Pordenone, with whom he may have come in contact, and whose robust style may well have influenced him. The National Gallery portrait is signed and dated 1528, the Hampton Court family group, 1524, Lord Crawford has a portrait of 1535, and other fine examples belong to Lord Carlisle, Lord Kinnauld and the Duke of Northumberland. But the earliest in date and the best are the two here reproduced.

The next portrait here illustrated (Pl. II, 3) offers a new puzzle. Intensely Giorgionesque in feeling and in outward presentation, its whole character stamps it as belonging to the Bellini-Basaiti-Catena group which is so tantalizingly elusive to distinguish. Is it a late work of a Bellinesque reflecting

⁴ The following facts are set out by Dr. Ludwig in the 'Jahrbuch,' 1903, supplement.

⁵ The National Gallery Catalogue repeats this old mistake.

⁶ Mr. Berenson gives a list of about 50. ('Venetian Painters,' 3rd edition.)

the Giorgione mood, caught from some such masterpiece as the *Antonio Broccardo* at Buda-Pest, or is it an early work of some Cariani-Lotto type? I confess I cannot settle the question, and a study of the original is complicated by the far from perfect state of the actual painting. A landscape can be seen through an opening to the left. This portrait is at present at the Carlton Galleries, Pall Mall Place, to the owners of which I am indebted for the photograph.

An unpublished portrait by Lotto (Pl. II, 4) may well find place here; not that it sheds any fresh light on a subject which in recent years has had an undue amount of appreciation lavished on it by several eminent critics; but because of the amusing conundrum offered by the devices contained in the picture. What in the world do these odd emblems signify? for that they mean something is certain, and that the man's action is also significant cannot be questioned. Can this be a self portrait of the painter?—or is it the 'Sick-Man' of the Doria Palace once more posing as a living problem? Sir Charles Robinson, the owner, interprets the devices thus (beginning from the left):—

- (1) A half-blown bladder—poverty.
- (2) A pearl and sapphire—wealth.
- (3) An ox-head—labour.
- (4) An armillary sphere—worldly renown.
- (5) Crossed palm branch—fame.
- (6) A full-blown bladder—empty fame.

The pendant garland is of green laurel leaves.

The man is pointing up at these emblems, as if to say his experience of life had ranged from poverty to empty fame, passing through stages of wealth, labour and renown. All this is, of course, pure conjecture; some reader good at acrostics may care to suggest a better clue.

The painting itself is somewhat rubbed, but unquestionably the work of Lorenzo Lotto, dating from about 1535.

Finally, we come to another puzzling picture (Pl. II, 5) but so fine in conception and feeling, if not in condition, as to warrant our studying it attentively, and trying to fathom its origin. This sort of enquiry is a sheer waste of time where the quality of a picture is below a certain level, but no one will here deny the essential distinction and dignified mien of this arresting head, and the art with which the painter has brought out the pronounced traits of an unpleasant character. The fact that we dislike the man at a glance is a testimonial to the power of the artist—we cannot remain indifferent as so often in the presence of third-rate work. Of course, Giorgione's name is again the tradition, and again it is obvious that Giorgione's mode of treatment underlies the presentation, but *not* the actual painting, which is that of a full-blooded Venetian of later date than 1510, the year when Giorgione died. To my mind, we have here

Venetian Portraits, and Some Problems

another of those magnificent portraits by Palma Vecchio, which tradition and some modern criticism have assigned to Giorgione; and having been myself mistaken in regard to two such portraits, viz., the so-called *Poet* in the National Gallery, and the Querini portrait in Venice, I venture to restore all three to their rightful owner, Palma Vecchio, and to add yet another to the group—equally fine—belonging to the Duke of Alba, in Madrid. Such works as these, and the *Lady with the Lute*, at Alnwick, place Palma almost on the highest level of achievement ever reached in Venice.

Any authentic biography of Palma Vecchio must be based upon Dr. Ludwig's researches,⁷ from which it appears that he came of the family of the Nigretti in the Bergamask country, and was born at Serinalta. He signs himself as Nigretti in a document dated 8th March, 1510, and as Jacomo Palma in a document dated 8th January, 1513. If Vasari is correct in saying he died at the age of forty-eight, he must have been born in 1480, for the exact date of his death is known, viz., July 30, 1528. He was certainly in Venice by 1510, and had probably worked earlier in the studio of Giovanni Bellini, thus becoming associated with Giorgione and Titian in their youth. An existing inventory made at his death records forty-four pictures in his studio, nineteen of which remained unfinished. Some of these can be identified to-day, and some appear to have been completed by Bonifazio, who may have been Palma's chief pupil.⁸ It is well to note that a good many male

⁷ See 'Jahrbuch,' 1901, iii, 184.

⁸ The fullest biography of Palma is given by Max von Boehn in 'Künstler-Monographien,' No. 94, 1908.

portraits are cited in this inventory. Where are they to-day? Possibly, Lord Bristol's is one, but the very vague description in the list does not enable us to identify it with certainty.

Mr. Claude Phillips has lately⁹ revived the old attribution to Palma given to the *Rustic Concert* (at Lansdowne House, and lately at the Grafton Gallery), which passes as a 'Giorgione.' I think he is probably right, and that this exquisite idyll is really an early work of Palma.¹⁰ It may be pointed out that the seated figure of the man is derived from Titian's *Three Ages* (at Bridgewater House) and proves a direct relation between the two young painters. This practice is continued into later life, for in the superb *Santa Conversazione*, lately added to the Accademia in Venice, Palma gives us an almost literal copy of the St. Agnes in Titian's *Holy Family*, No. 1579 of the Louvre.¹¹ Of his direct indebtedness to Giorgione an excellent instance occurs in the *Capitol Christ and the Adulteress*, where the accuser is taken straight from the Jew in Giorgione's *Christ bearing the Cross*, in the church of St. Rocco in Venice. These several examples of Palma's connexion with Titian and Giorgione warrant us in believing his art and theirs was largely inter-dependent, and fully accounts for the fact that some of Palma's portraits still pass under Giorgione's name.

⁹ 'Daily Telegraph,' October 6th, 1909.

¹⁰ The so-called *Casting the Horoscope*, at Dresden, bears a close resemblance to the *Lansdowne Concert*. It is usually considered an old copy of a lost Giorgione, but may it not also be an early work of Palma's?

¹¹ This has already been pointed out by Dr. Frizzoni ('Rassegna d'arte,' 1906, p. 120).

BUSHMAN PAINTINGS

BY ROGER FRY

IN the history of mankind drawing has at different times and among different races expressed so many different conceptions, and has used such various means, that it would seem to be not one art, but many. It would seem, indeed, that it has its origins in several quite distinct instincts of the human race, and it may not be altogether unimportant even for the modern draughtsman to investigate these instincts in their simpler manifestations in order to check and control his own methods. The primitive drawing of our own race is singularly like that of children. Its most striking peculiarity is the extent to which it is dominated by the concepts of language. In a child's drawing we find a number of forms which have scarcely any reference to actual appearances, but which directly symbolize the most significant concepts of the thing represented. For a child, a man is the sum of the concept's head (which in turn consists of

eyes, nose, mouth), arms, hands (five fingers), legs, feet. Torso is not a concept which interests him, and it is, therefore, usually reduced to a single line which serves to link the concept-symbol head with those of the legs. The child does, of course, know that the figure thus drawn is not like a man, but it is a kind of hieroglyphic script for a man, and satisfies his desire for expression. Precisely the same phenomenon occurs in primitive art; the symbols for concepts gradually take on more and more of the likeness to appearances, but the mode of approach remains even in comparatively advanced periods the same. The artist does not seek to transfer a visual sensation to paper, but to express a mental image which is coloured by his conceptual habits.

Prof. Loewy¹ has investigated the laws which govern representation in early art, and has shown that the influence of the early artist's ideas of

¹ 'The Rendering of Nature in Early Greek Art.' By Emmanuel Loewy. Translated by J. Fothergill. Duckworth. 1907.

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representation persist in Greek sculpture down to the time of Lysippus. He enumerates seven peculiarities of early drawing, of which the most important are that the figures are shown with each of their parts in its broadest aspect, and that the forms are stylized—*i.e.*, present linear formations that are regular or tend to regularity.

Of the first of these peculiarities Egyptian and Assyrian sculpture, even of the latest and most developed periods, afford constant examples. We see there the head in profile, the eye full face, the shoulders and breast full face, and by a sudden twist in the body the legs and feet again in profile. In this way each part is presented in that aspect which most clearly expresses its corresponding visual concepts. Thus a foot is much more clearly denoted by its profile view than by the rendering of its frontal appearance—while no one who was asked to think of an eye would visualize it to himself in any other than a full-face view. In such art, then, the body is twisted about so that each part may be represented by that aspect which the mental image aroused by the name of the part would have, and the figure becomes an ingenious compound of typical conceptual images. In the case of the head two aspects are accepted as symbolic of the concept 'head,' the profile and the full-face; but it is very late in the development of art before men are willing to accept any intermediate position as intelligible or satisfactory. It is generally supposed that early art avoids foreshortening because of its difficulty. One may suppose rather that it is because the foreshortened view of a member corresponds so ill with the normal conceptual image, and is therefore not accepted as sufficiently expressive of the idea. Yet another of the peculiarities named by Prof. Loewy must be mentioned, namely, that the 'conformation and movement of the figures and their parts are limited to a few typical shapes.' And these movements are always of the simplest kinds, since they are governed by the necessity of displaying each member in its broadest and most explicit aspect. In particular the crossing of one limb over another is avoided as confusing.

Such in brief outline are some of the main principles of drawing both among primitive peoples and among our own children. It is not a little surprising then to find, when we turn to Miss Tongue's careful copies of the drawings executed by the Bushmen of South Africa² that the principles are more often contradicted than exemplified. We find, it is true, a certain barbaric crudity and simplicity which give these drawings a superficial resemblance to children's drawings or those of primitive times, but a careful examination will show how different they are. The drawings

are of different periods, though none of them probably are of any considerable antiquity, since the habit of painting over an artist's work when once he was forgotten obtained among the bushmen no less than with more civilized people. These drawings are also of very different degrees of skill. They represent for the most part scenes of the chase and war, dances and festivals and in one case there is an illustration to a bushman story and one figure is supposed to represent a ghost. There is no evidence of deliberate decorative purpose in these paintings. The figures are cast upon the walls of the cave in such a way as to represent roughly, the actual scenes.³ Nothing could be more unlike primitive art than some of these scenes. For instance the battle fought between two tribes over the possession of some cattle, Plate XXV, is entirely unlike battle scenes such as we find in early Assyrian reliefs. There the battle is schematic, all the soldiers of one side are in profile to right, all the soldiers of the opposing side are in profile to left. The whole scene is perfectly clear to the intelligence, it follows the mental image of what a battle ought to be, but is entirely unlike what a battle ever is. Now, in the Bushman drawing, there is nothing truly schematic; it is difficult to find out the soldiers of the two sides; they are all mixed up in a confused hurly-burly, some charging, others flying, and here and there single combats going on at a distance from the main battle. But more than this, the men are in every conceivable attitude, running, standing, kneeling, crouching or turning sharply round in the middle of flight to face the enemy once more.

In fact we have in all its confusion, all its indeterminate variety and accident, a rough silhouette of the actual appearance of such a scene as viewed from above, for the Bushman makes this sacrifice of actual appearance to lucidity of statement—that he represents the figures as spread out over the ground, and not as seen one behind another.

Or take again Plate XI of Miss Tongue's album; the scene is the Veldt with elands and rheboks scattered over its surface. The animals are arranged in the most natural and casual manner; sometimes in this case part of one animal is hidden by the animal in front; but what strikes one most is the fact that extremely complicated poses are rendered with the same ease as the more frequent profile view, and that momentary actions are treated with photographic verisimilitude. See figs. 1 and 2.

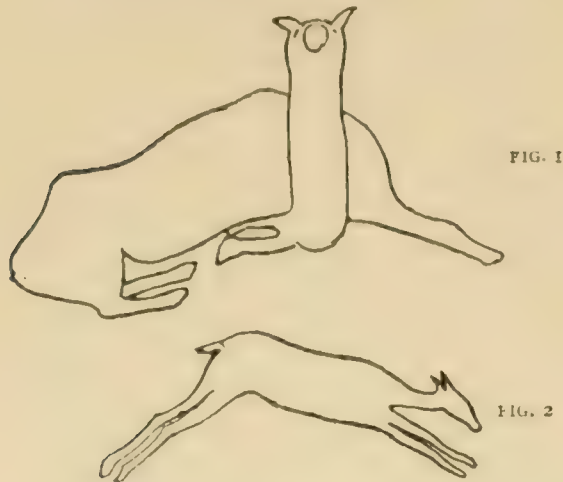
Another surprising instance of this is shown in

³ This absence of decorative feeling may be due to the irregular and vague outlines of the picture space. It is when the picture must be fitted within determined limits that decoration begins. I have noticed that children's drawings are never decorative when they have the whole surface of a sheet of paper to draw on, but they will design a frieze with well marked rhythm when they have only a narrow strip.

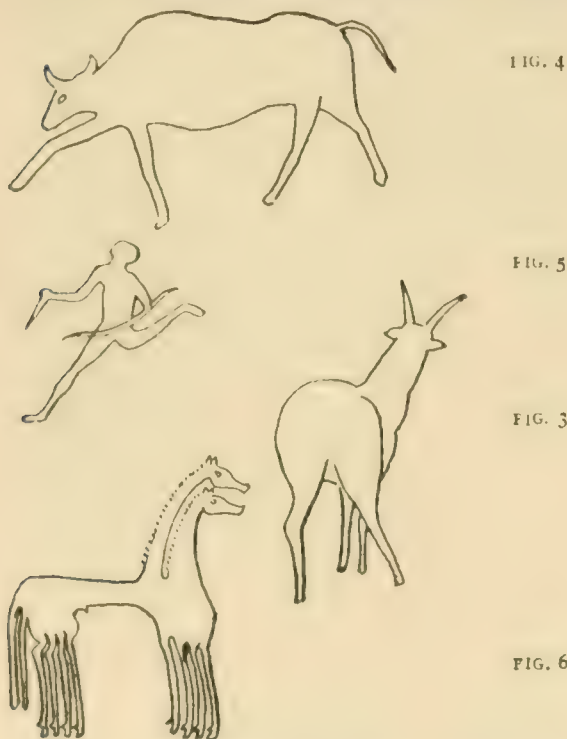
² 'Bushman Drawings,' copied by M. Helen Tongue, with a preface by Henry Balfour. Oxford: Clarendon Press, 1909. £3 3s. net.

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fig. 3, taken from Plate XIX of Miss Tongue's book, and giving a rhebok seen from behind in a



most difficult and complicated attitude. Or again, the man running in fig. 5. Here is the silhouette of a most complicated gesture with foreshortening of one thigh and crossing of the arm holding the bow over the torso, rendered with apparent certainty and striking verisimilitude. Most curious of all are the cases of which fig. 4 is an example, of animals trotting, in which the gesture is seen by us to be true only because our slow and imperfect



vision has been helped out by the instantaneous photograph. Fifty years ago we should have rejected such a rendering as absurd; we now know

it to be a correct statement of one movement in the action of trotting.

Another point to be noticed is that in primitive and in children's art such features as eyes, ears, horns, tails, since they correspond to well-marked concepts, always tend to be drawn disproportionately large and prominent. Now in the Bushman's drawings, the eye, the most significant of all, is frequently omitted, and when represented bears its true proportion to the head. Similarly, horns, ears and tails are never exaggerated. Indeed, however faulty these drawings may be, they have one great quality, namely, that each figure is seen as a single entity, and the general character of the silhouette is aimed at rather than a sum of the parts. Those who have taught drawing to children will know with what infinite pains civilized man arrives at this power.

By way of contrast to these extraordinary performances of the Bushman draughtsman, I give in outline fig. 6 the two horses of a chariot on an early (Dipylon) Greek vase. The man who drew it was incomparably more of an artist; but how entirely his intellectual and conceptual way of handling phenomena has obscured his vision! His two horses are a sum of concept-symbols, arranged with great orderliness and with a decorative feeling, but without any sort of likeness to appearance. Mr. Balfour, in his preface to Miss Tongue's book, notices briefly some of these striking characteristics of the Bushman drawings. He says:—

'The paintings are remarkable not only for the realism exhibited by so many, but also for a freedom from the limitation to delineation in profile which characterizes for the most part the drawings of primitive peoples, especially where animals are concerned. Attitudes of a kind difficult to render were ventured upon without hesitation, and an appreciation even of the rudiments of perspective is occasionally to be noted, though only in a crude and uncertain form. The practice of endeavouring to represent more than could be seen at one time, a habit so characteristic of the art of primitive peoples as also of civilized children, is far less noticeable in Bushman art than might have been expected from the rudimentary general culture of these people, and one does not see instances of *both* eyes being indicated upon a profile face, or a mouth in profile on a full face, such as are so familiar in the undeveloped art of children and of most backward races.'

Since then Bushman drawing has little analogy to the primitive art of our own races, to what can we relate it? The Bushmen of Australia have apparently something of the same power of transcribing pure visual images, but the most striking case is that of Palaeolithic man. In the caves of the Dordogne and of Altamira in Spain, Palaeolithic man has left paintings which date from about

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10,000 B.C., in which, as far as mere naturalism of representation of animals goes, he has surpassed anything that not only our own primitive peoples, but even the most accomplished animal draughtsmen have ever achieved. Fig. 7 shows in outline



FIG. 7

a bison from Altamira. The certainty and completeness of the pose, the perfect rhythm and the astonishing verisimilitude of the movement are evident even in this. The Altamira drawings show a much higher level of accomplishment than those of the Bushmen, but the general likeness is so great as to have suggested the idea that the Bushmen are descendants of Palaeolithic man who have remained at the same rudimentary stage as regards the other arts of life, and have retained something of their unique power of visual transcription.

Whether this be so or not, it is to be noted that all the peoples whose drawing shows this peculiar power of visualization belong to what we call the lowest of savages; they are certainly the least civilizable, and the South African Bushmen are regarded by other native races in much the same way that we look upon negroes. It would seem not impossible that the very perfection of vision and presumably of the other senses⁴ with which the Bushmen and Palaeolithic man were endowed fitted them so perfectly to their surroundings that there was no necessity to develop the mechanical arts beyond the elementary instruments of the chase. We must suppose that Neolithic man, on the other hand, was less perfectly adapted to his surroundings, but that his sensual defects were more than compensated for by increased intellectual power. This greater intellectual power manifested itself in his desire to classify phenomena, and the conceptual view of nature began to predominate. And it was this habit of thinking of things in terms of concepts which deprived him for ages of the power to see what they looked like. With Neolithic man drawing came to express man's thought about things rather than his sensations of them, or rather, when he tried to reproduce his

⁴ This is certainly the case with the Australian Bushmen.

sensations, his habits of thought intervened, and dictated to his hand orderly, lucid, but entirely non-naturalistic forms.⁵

It would be an exaggeration to suppose that Palaeolithic and Bushman drawings are entirely uninfluenced by the concepts which even the most primitive people must form. Indeed the preference for the profile view of animals—though as we have seen other aspects are frequent—would alone indicate this, but they appear to have been at a stage of intellectual development where the concepts were not so clearly grasped as to have begun to interfere with perception, and where therefore the retinal image passed into a clear memory picture with scarcely any intervening mental process. In the art of even civilized man we may, I think, find great variations in the extent to which the conceptualizing of visual images has proceeded. Egyptian and Assyrian art remained intensely conceptual throughout, and no serious attempt was made to give greater verisimilitude to the symbols employed. The Mycenaean artists, on the other hand, seem to have been appreciably more perceptual, but the Greeks returned to an intensely conceptualized symbolism in which some of their greatest works of art were expressed, and only very gradually did they modify their formulae so as to admit of some approach to verisimilitude, and even so the appeal to vision was rather by way of correcting and revising accepted conceptual images than as the foundation of a work of art. The art of China, and still more of Japan, has been distinctly more perceptual. Indeed, the Japanese drawings of birds and animals approach more nearly than those of any other civilized people to the immediacy and rapidity of transcription of Bushman and Palaeolithic art. The Bushman silhouettes of cranes (fig. 8) might almost have come from a Japanese screen. Like Japanese drawings, they show an alertness to accept the silhouette as a single whole instead of reconstructing it from separately apprehended parts. It is partly due to

⁵ How deeply these visual-conceptual habits of Neolithic man have sunk into our natures may be seen by their effects upon hysterical patients, a statement which I owe to the kindness of Dr. Henry Head, F.R.S. If the word 'chest' is mentioned most people see a vague image of a flat surface on which are marked the sternum and the pectoral muscles; when the word 'back' is given, they see another flat or almost flat surface with markings of the spine and the shoulder-blades; but scarcely anyone having these two mental images called up thinks of them as parts of a continuous cylindrical body. Now, in the case of some hysterical patients anaesthesia is found just over some part of the body which has been isolated from the rest in thought by means of the conceptual image. It will occur, for instance, in the chest, but will not go beyond the limits which the conceptualized visual image of a chest defines. Or it will be associated with the concept hand, and will stop short at the wrists. It is not surprising, then, that a mode of handling the continuum of natural appearance which dictates even the behaviour of disease should have profoundly modified all artistic representations of nature since the conceptual habit first became strongly marked in Neolithic man. An actual definition of drawing given by a child may be quoted in this connection, 'First I think and then I draw a line round my think.'

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Japanese influence that our own Impressionists have made an attempt to get back to that ultra-

FIG. 8



primitive directness of vision—they deliberately sought to de-conceptualize art. The artist of to-day has therefore to some extent a choice before him of whether he will *think* form like the early artists of European races or merely *see* it like the Bushmen. Whichever his choice, the study of these drawings can hardly fail to be of profound interest. The Bushmen paintings on the walls of caves and sheltered rocks are fast disappearing; the race itself, of which Miss Bleek gives a fascinating account, is now nothing but a remnant. The treatment that they have received at the hands of the white settlers does not seem to have been conspicuously more sympathetic or intelligent than that meted out to them by negro conquerors, and thus the opportunity of solving some of the most interesting problems of human development has been for ever lost. The gratitude of all students of art is due to Miss Tongue and Miss Bleek, by whose zeal and industry these remains of a most curious phase of primitive art have been adequately recorded.

THE DRAWINGS OF THE TURNER BEQUEST

BY C. F. BELL

IF ever that capriciously constituted machine, the national conscience, were to consider the matter worth its attention, it must surely feel some pangs of shame over the manner in which the nation came into the possession of its share of the works of Turner. The artist's testament was perfectly clear in intention if illiterate and illegal in form. Yet, at the instigation of some acquisitive collateral descendants of the Maiden Lane barber, what remained of the edifice of Turner's fortune, after the lawyers had spent five years in dismantling it, was given over to the sack. To satisfy public decency, the Royal Academy, as the official seminary for youthful and almonry for superannuated artists, received a considerable sum of money, and the bequest of the painter's finished pictures to the National Gallery was affirmed. To the destination of the immense accumulations of sketches and choice proofs from his engraved works Turner does not appear to have given a thought. So it was decreed, by those who took upon themselves to decide what he ought to have intended, that the relations, whose cupidity Turner had thought to satisfy with complimentary legacies, should add the engravings to their share of the loot, while the sketch-books and drawings should form part of the sacrifice to British respectability.

Of the cloud of executors whom Turner had appointed, two declined to countenance this nefarious arrangement: Samuel Rogers, then approaching his ninetieth year, and John Ruskin.

As for the remainder, each one doubtless reflected that had a wealthy and eccentric relative of his own deceased, leaving a public-spirited but confusedly-worded will, he might not have been proof against behaving in the same way as the painter's next-of-kin. It was only when the commotion had died down, and all save Justice were satisfied, that Mr. Ruskin came forward and volunteered to take up the burthen of sorting and arranging the 19,000 sketches, as his share in the trust which Turner had confided to his executors.

It is necessary to bear these facts in mind, because it was Mr. Ruskin's conscientious effort to fulfil the spirit of Turner's will as regards the public exhibition of his works which produced the state of things existing when Mr. Finberg entered upon the task of compiling the present inventory.¹ In pursuing his course Mr. Ruskin took to pieces the greater part of nearly 300 sketch-books—culling a leaf here and a leaf there, too often neglecting to number the leaves before he tore them asunder, giving the sketches fantastic titles which baffle attempts to fix their original provenance—and thus obliterated traces of chronological and topographical evidence which can never be recovered. Small wonder, then, that thinly veiled bitterness marks Mr. Finberg's references to his great predecessor. Most people now will, indeed, agree with Mr. Finberg in estimating the importance of preserving the sketches in their

¹ The National Gallery. Complete Inventory of the Drawings of the Turner Bequest. Arranged chronologically by A. J. Finberg. Printed for H.M. Stationery Office. 1909. Two volumes. Price 15s.

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original order above that of stimulating the aesthetic sense of a casual student or visitor to a provincial art gallery. But however we may deplore the result of Mr. Ruskin's work, it is impossible not to do homage to the unsordid loyalty which prompted him to carry out his laborious undertaking. The Turner collection, before Mr. Finberg began to work upon it, may be described not inaptly as a trackless forest which had been capriciously swept by a tornado; and it must be admitted that he has produced a wonderful bird's-eye view rather than a minute map of the domain—a view, however, that makes immeasurable additions to our knowledge of Turner's life and works. For example, the doubts about the date of Turner's first visit to Venice are for ever dispelled, and the priority of the rather frigid water colour of the *Rialto* at Farnley Hall, as the earliest finished account of his first impression of the city, is established. And the occurrence of a study for the *Venus and Adonis* in a sketch-book of 1800-1805 definitely settles a point which has given rise to absurd divergences of opinion.

A quantity of evidence relating to Turner's early career exists in various quarters, and must some day come to light. For instance, there is in the Finch collection at Oxford a signed drawing of Craighywel in Brecknockshire bearing a contemporary inscription which states that it was executed by Turner during his first visit to Hereford, on his way to Rhayader, on June 24, 1792. This decides the exact date of two sketch-books (XII and XIII) which Mr. Finberg was only able to attribute approximately to 1792-3. The ingenuity shown by Mr. Finberg in isolating a number of early stained drawings and proving them to be the works of other artists bought by Turner will delight students. In fact, the volumes teem with brilliant deductions from minute and highly technical points of evidence.

In many places it is possible to corroborate Mr. Finberg's conclusions from external sources. Thus the occurrence of several sketches of Oxford at the end of a book (LXXVII) carried by the artist during his first continental tour in 1802 is to be accounted for by the fact of his having been called upon immediately upon his return home to make seven drawings for University Almanacks. The presence of a hatchment on the front of Jesus College in one of these drawings shows that they must have been executed not long after midsummer 1802. Again the date, 1821, ascribed without complete certainty to Section CXCVIII, receives additional support from a note of Turner's relating to a portrait of a Mrs. F. by Wageman. The name of this artist and the identification of the subject apparently puzzled Mr. Finberg; but his usual felicity in conjecture—if it be not injustice to describe it as such—has not forsaken him. If he had chanced to look in Mr. Graves's Catalogue, he would have found that the

portrait of Mrs. W. Fawkes, by Thomas Charles Wageman (of whom there is a sufficient account in Redgrave's Dictionary), was No. 566 in the Academy exhibition of 1821. In one place (CCXI) a list of names of Academicians has afforded a clue not, for some unexplained reason, fully worked out. Mr. Finberg dates the book in which it occurs 1824, but the list indicates 1821, since not only did Farington, whose name is represented by a perfectly clear abbreviation, die in that year, but Bailey, who is also mentioned, was elected at that time. In any case the allusion to Nollekens shows that the list cannot be later than 1823. As Mr. Finberg points out in a note at the beginning of the group of sketches made by Turner in Italy in 1828, the date of that journey is fixed by a well-known letter written from Rome. But he forgets to record the date of the drawing, *Messieurs les Voyageurs on their return from Italy, January 22, 1829*, marking the conclusion of the tour, and practically putting out of court the inclusion of any memoranda of purely Italian subjects in this year's work.

Perhaps the instance of minute observation and close reasoning which promises the most wide-reaching results in the future—for Mr. Finberg admits that he has been compelled to forego for the present the development of the evidence to its full extent—is that derived from the vicissitudes of the central steeple of Rouen Cathedral between 1822 and 1830, as recorded in various sketches of the *Rivers of France* period. At present nothing in the history of Turner's art is so obscure as the origin and progress of his use of body-colour upon grey paper—a process which he evolved and carried to perfection like so many other technical devices. A scheme, based upon firm dates, by which it would become possible to determine the chronology of this class of the painter's productions, is greatly to be desired, and it seems likely that Mr. Finberg may work one out. As things stand, he has, upon his own showing, placed the bulk of these drawings much too late in order to simplify the general arrangement of his groups. It is impossible not to regret that he was unable to make an opportunity to give logical effect in his text to the warnings conveyed in the footnotes.

The exact date of the Scottish studies in groups CCLXV—CCLXXVII, supposing, as Mr. Finberg's arrangement suggests, that they are all the fruit of one tour—seems capable of being fixed as the summer of 1831 by Lockhart's reference to Turner's visit to Abbotsford on one hand, and the drafts of a resolution for the Academy council on the other. It seems highly probable that this resolution has to do with the abortive effort to purchase by subscription Sir Thomas Lawrence's collection of drawings by the Old Masters for the National Gallery. Some funds were raised, and the

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Academy, despite objections such as those embodied in Turner's motion, agreed to contribute a thousand pounds.

Sir Charles Holroyd has pointed out in an article in a special number of the 'Studio,' 1909, that there are clear indications of scaffolding surrounding the Campanile of St. Mark's in the sketches dating from the inspired period of Turner's visit to Venice between 1837 and 1841—or more exactly about 1841 according to Mr. Finberg's computation—perhaps the most glorious of all the flowering-times of the artist's genius. Mr. Finberg does not mention whether he has followed up this clue, but he gives (p. 1029) an extract from a letter recording an expedition of Turner's to Venice in 1840. Sometimes Mr. Finberg's rigorous self-suppression leaves the student in doubt as to the meaning of certain decisions. Why, for example, is one book (CCCXXXI), containing an almanack for 1842, presumed to have been filled with sketches during the previous year, while another, with an almanack for 1838, is supposed, with good reason no doubt, to have remained unused until 1845?

The enumeration of such details as these, highly technical as they are, shows how packed these volumes are with points of interest to students of Turner's life and work. They are a veritable mine which it will need many hands and many years to explore. Amongst the workers it may be hoped that Mr. Finberg, with his unapproachable knowledge of the matter, intends to take a foremost place. In a charming paper contributed to a special number of the 'Studio,' 1909, he has already displayed his capacity and insight, although he then chose to illuminate with the fresh light his labours have shed, one episode alone of Turner's career.

In the course of a review it is impossible to discuss a tithe of the valuable historical materials contained in this book, but it may be permissible to enlarge upon one question in order to give a specimen of their quality. The 'Liber Studiorum' is so thoroughly *documenté*, and has been so minutely discussed, that it might be thought that there was very little left to learn about it. Yet from four sketch-books—'Liber Notes I' (CXLIII), 'Farnley Sketch Book' (CLIII), 'Liber Notes II' (CLIV), and 'Aesacus and Hesperie Sketch Book' (CLXIX)—a number of interesting unpublished details have been disinterred. Mr. Finberg dates the first book 1815-16, the second and third 1816-18, and the last about 1819. An allusion to 'Liber' earlier than any of these occurs in the so-called 'Finance Sketch Book,' which is dated provisionally 1809-14. In this are some amusing calculations showing that Turner estimated the 'probable advantage' of the work at two thousand pounds. It is worth notice incidentally that a list of the classes of subjects expressly mentions 'Epic Compositions,' thus finally ratifying the contention

of Mr. Roget, which Mr. Rawlinson, in view of the traditional interpretation of Turner's 'E. P.' as 'elegant pastoral,' did not see his way to accept. Probably this is not the last item of traditional Turnerian mythology which will have to go by the board under stress of the new facts revealed by Mr. Finberg.

Unfortunately, all the other notes refer to the later stages of 'Liber,' and afford no information upon such interesting topics as the experimental plates or the date of the publication of the first part. 'Liber Notes I' contains a list of the plates issued as Parts XIII and XIV in January, 1819. Mr. Finberg thinks that it may date from 1815, and fortifies his opinion by the identification of a plate called by Turner the *Tempest* with that depicting the *Tenth Plague*; but this seems untenable, since both these plates are named in the same list in 'Liber Notes II.' Further, it is notable that the *Interior of a Church*, nowhere mentioned in 'Liber Notes II,' is found in its place in the list in 'Liber Notes I'; from this it would appear that the notes in this book are later than 'Liber Notes II,' and that they were jotted down when the artist, about to issue the two last published parts of the work, decided to find a place for this plate—the subject of so many experiments—in them.

'Liber Notes II' contains a list, complete with a single exception, of the plates issued in Parts I to X (May 23, 1812) practically as we know them, although not in the order in which they are generally arranged. The single plate omitted, *London from Greenwich*, is, oddly enough, not to be found anywhere in the notes, where every other plate ever published in 'Liber,' except this and the *Mill near the Grande Chartreuse*, is in some form or other enumerated. Parts XI and XII, which are generally supposed to have been issued in January, 1816, had evidently not taken shape at the moment when the notes in this book were written, so until that date is upset the other memoranda and sketches in the volume, which point clearly to the years 1817-18, must be accepted as later entries. The 'Farnley Sketch Book' contains a list of eight plates in the hands of the engravers on January 1, 1819. Three of these were actually issued with that very date in the publication line; the others were never published.

Besides the subjects known to us, several more, projected but never begun, are included in the lists; but perhaps their most curious features are the various forms of the names given by Turner to the plates. The *Woman and Tambourine* is called 'E. P. Bridge'; *Flint Castle* occurs more than once as 'French Coast'; the *Straw Yard* as 'White Horse'; and *Oakhampton Castle* as 'E. P. Castle.' The identification of the *Bridge in Middle Distance* as 'Walton Bridge' is interesting; so is 'Twickenham Bridge' for the *Watercress Gatherers*. 'Windmill, Gd. Junction,' proves that the tradition

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that the scene represented lay on the banks of that canal is well founded; and the name 'Berry Pomeroy' shows that Mr. Rawlinson's name for the so-called *Raglan Castle* is the right one. How the plate called 'Minerva Medica' after the famous temple in the Campagna ever came to be named the *Hindoo Worshipper* is beyond comprehension. It would be curious to know where the 'Jew's Harp,' near which the *Young Anglers* are pursuing their sport, is situated. 'Beckford's,' 'Cocks and Hens,' 'Scotchman,' 'Soldiers' and 'Tall Tree. Says' are easily understood nicknames. But why 'W. M. Plague'? 'Boy Drag Sheep. Lewes' is a somewhat cryptic description of Lewis's plate of the *Bridge and Goats*. 'Say. Call and Inn' is a most mysterious title for *Solitude*, which appears to be the only plate by Say otherwise unaccounted for. Mr. Finberg's identification of 'Tempest' with the *Tenth Plague* seems open to question, and the occurrence of the word 'Palace' in the place of *Calais Harbour*, the only marine subject not otherwise mentioned in the list where it occurs (p. 443), is inexplicable, except by a misreading of Turner's manuscript. Turner's illegible writing and uncertain spelling have evidently given Mr. Finberg much trouble, and the difficulties left for the reader to solve are not lightened by numerous misprints, especially in foreign names. It is easy to believe that Turner spelled Baroccio 'Barocheo,' and made Bentivoglio look like 'Benvolutini,' but incredible that Hakewill wrote repeatedly of the 'Piazza di Spogna,' or Mr. Finberg himself of the 'Riva degli Schiavone.' Otherwise the typography

is of the least squalid class produced by H.M.'s Stationery Office.

A review full of trifling points is a fellow-student's tribute to the novelty and freshness of Mr. Finberg's information. But the broad issues must not be lost sight of. It is impossible to over-estimate the extent to which this publication modifies the current ideas of Turner's life history and artistic development. With the exception of Michelangelo and Rembrandt, probably no artist has been so frequent a victim of the biographer as Turner. Yet not one of those who have attempted to write his life took the trouble to put together the dismembered sketch-books which should have formed the foundation of the work. Here were his travelling companions; the confidants to whom he imparted his financial hopes and fears; the drafts of speeches he made, or intended to make, at the Academy Council Board; the songs stored up for more convivial occasions; prescriptions of the medicines he took, and critical analyses of the pictures he admired; besides the record of what he saw and drew, all standing ready to assist the biographer as no 'private information from friends' ever helped biographer before. The result is that when a few actual documents have been extracted, Thornbury's exasperating book will take its place unlamented on the rubbish heap, followed by those of almost all of his successors. And a new biographer must be found, who will use these invaluable volumes as his guide in producing the true portraiture of the life and labours of Turner.

❧ NOTES ON VARIOUS WORKS OF ART ❧

PORTRAITS OF ARCHBISHOP JOHN CARONDELET

FINE portraits of different members of the Burgundian family of Carondelet are preserved in various public and private collections. Owing to the existence of a strong family resemblance confusion has arisen in their classification, with the result that the portrait of one particular individual has sometimes been mistaken for that of another. In the present notice I shall confine my attention to those of John Carondelet, chancellor of Flanders and archbishop of Palermo.

Born at Dole in Burgundy he was the son of John VI, chancellor of Burgundy, and Margaret de Chassey. Early in life he obtained the degree of doctor of laws, and was already a canon of Saint Peter's at Anderlecht when he, in 1485, obtained a similar position in the chapter of Saint Donatian at Bruges. Shortly after this he was elected provost of the collegiate churches of Saint Piat at Seclin and Saint Walburg at Furnes, and commendatory abbot of the monastery of Mount Saint Benedict in Burgundy. In 1493 he was chosen dean of the metropolitan cathedral of

Besançon. After acting as secretary to the emperor Charles V for some years, he was in 1503 made a member of the council of state, and on November 28, 1520, elected thirty-seventh provost of Saint Donatian at Bruges and chancellor of Flanders, and not long after was consecrated archbishop of Palermo and primate of Sicily. In 1527 he was appointed president of the privy council. He died at Mechlin, February 7, 1545, aged seventy-five. His corpse was brought to Bruges and buried secretly at night without any solemnity, on the south side of the choir where he had previously erected a monument of black and white marble in Italian Renaissance style with a recumbent effigy of rose alabaster, richly polychromed, his head resting on his left hand, his right holding a closed book; above were allegorical statues, a sculptured representation of the Last Judgment and armorial escutcheons. In front of this monument he set up marble sedilia for the celebrant, deacon and sub-deacon. The sarcophagus with the effigy and an epitaph on a brass plate were, when the cathedral was demolished, transported to the present cathedral of Saint Saviour and placed in one

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of the apsidal chapels on the north side of the choir.

The earliest portrait of this prelate, here reproduced for the first time, was until recently in the collection of Mr. F. Crews, and lately in the possession of Messrs. P. and D. Colnaghi, to whom we are indebted for leave to reproduce it.¹ This, undoubtedly the work of John Gossart of Maubeuge, represents Carondelet as a canon (of Anderlecht?) with an almuce of brown fur over his left arm; the background, quite plain, is dark blue. The second, painted when he was forty-eight years of age, occupies one leaf of the well-known diptych in the Louvre and a half-length figure of Our Lady and Child the other. On the frame is inscribed: REPRESENTACION DE MESSIRE JEHAN CARONDELET HAVLT DOYEN DE BESANCON EN SON EAGE DE 48 A and at the foot, FAIT LAN 1517. On the reverse, in a niche, is an escutcheon with his arms: *azure a bend or between six besants in orle*, his initials and motto MATVRA.² The third portrait occupies a similar position on one leaf of a diptych of which the other, bearing a bust of Saint Donatian, is in the museum of Tournay.³ In this Carondelet wears over a cassock of figured damask, a surplice of fine lawn with lace insertions at the neck and at the top of the sleeves. Over his left arm is an almuce of ermine bordered with grey fur, and in his hand a breviary, bound in red with gold clasps. The background is bordered by a molding with the following inscription in detached letters of gilt metal placed in the hollow: D IO CARONDELET ARCHIEPI PANORNI PREPO EC S DON BRVGEN.⁴ This portrait cannot have been painted before 1521, probably some years later. The position of the head is the same as in the first portrait, and the rings on the fingers identical. It is interesting to compare this with another nearly contemporary portrait by Bernard van Orley,⁵ unfortunately not in such a good state of preservation; this, again, is part of a diptych, the other leaf of which has been shown by Dr. Friedländer⁶ to be in the collection of the Earl of Northbrook. The background here is formed by tapestry with foliage and flowers interwoven with armorial escutcheons and scrolls charged with the motto MATVRA. The expression of the features is less energetic than in the two portraits by Gossart. In the cathedral at Bruges there was formerly another portrait of

the archbishop painted in 1536; this I have not been able to trace; it bore his arms and the following curious inscription: Dom. Ioannes Carondeletus Dei ac Apostolicae Sedis gratia Archiepiscopus Panormitanus etc. Secreti Concilii S. Caesareae et Cath. Maiestatis in Germania Inferiori Primus Praeses, ut cum grata sui memoria diutius versaretur ob suorum mentes et oculos se eisdem quoad potuit praesentem atque etiam post mortem superstitem exhibendum curavit anno aetatis suae lxxvij^o. The sculptured effigy on his monument, here reproduced for the first time, is evidently the work of a good Netherlandish sculptor not as yet identified, of whom I shall have to speak when describing the portraits of other members of the Carondelet family.

W. H. JAMES WEALE.

SOME VENETIAN PICTURES IN THE BURLINGTON HOUSE EXHIBITION

THE uncommonly interesting exhibition of works by the Old Masters which is being held at Burlington House contains several remarkable specimens of Venetian painting.

Much to be welcomed is the reappearance of the *Virgin and Child with Saints and a Donor* (No. 25, lent by Mr. Charles Davis), which has been lost from general view for some time, after having belonged successively to the Rezzonico, Canova, Pourtales and Salamanca collections. Traditionally it bears the great name of Giovanni Bellini, of whom I think all critics will agree that it is not worthy. For my own part I feel little doubt that this is an early work by Bartolommeo Veneto. Perhaps the most striking proof in favour of such an attribution is afforded by the loving care with which the patterns of the garments, the jewellery and goldsmith-work are rendered; in fact these details of ornamentation are perhaps artistically the most enjoyable parts of this, on the whole, somewhat hard and crude production. But this is not the only feature that points towards Bartolommeo Veneto. His, also, are the sinuous lines of the faces of the Madonna and one of the female saints, while both of the latter seem to anticipate, in spirit, those romantic half-lengths which Bartolommeo later in his career was so fond of portraying. Characteristic of him, too, is the broken cast of the draperies, which lacks the pettiness observable in the work of the young Catena, to whom also the picture under notice has been tentatively ascribed. The chief group shows a motive, which was a favourite one in contemporary Venetian painting generally, and which probably was invented by Giovanni Bellini. In this connexion it is, however, important to note that in the Stuttgart Gallery there is a picture which has, in common with Mr. Davis's, not merely the figures of the Virgin and Child, but

¹ Oak; this portrait is now in the collection of Mr. Leopold Hirsch.

² No. 1997 (278). Oak. H. 43; B. 27c.

³ Oak, H. 42; B. 34c. Exhibited at Bruges in 1902, No. 330, and reproduced in Dr. Friedländer's masterpieces of that exhibition, pl. 71.

⁴ Formerly in the possession of Francis Baring, sold in May, 1907, and now in the von Guttmann collection at Vienna. For leave to reproduce this photograph we are indebted to the courtesy of Messrs. P. and D. Colnaghi.

⁵ Munich, Alt Pinakothek, No. 133. Oak. H. 53.2; B. 37.3.

⁶ Both panels are reproduced in his valuable article on van Orley in the *Jahrbuch der Kgl. Preusz. Kunstsammlungen*, 1909,



PORTRAIT OF JOHN CARONDELET AS A CANON. BY JOHN GOSSART
OF MAUBEUGE. BY PERMISSION OF MESSRS. P. AND D. COLNAGHI



4. SCULPTURED EFFIGY OF JOHN CARON-
DELET. IN THE CATHEDRAL, BRUGES



2. PORTRAIT OF JOHN CARONDELET AT THE AGE
OF 48. ONE LEAF OF A DIPTYCH IN THE LOUVRE



3. PORTRAIT OF JOHN CARONDELET AT THE
AGE OF ABOUT 52. ONE LEAF OF A DIPTYCH IN
THE VON GUTTMANN COLLECTION AT VIENNA

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also, that of the praying female saint, and which years ago was recognized by Signor Adolfo Venturi as a work of Bartolommeo Veneto.

Two well-known and important Bellinesque works are the grandly designed *Santa Conversazione* by Marco Basaiti (No. 27, Mr. R. H. Benson) and the fascinating *Portrait of a Man* by Rocco Marconi (No. 18, Mr. John Carrington); the question as to their authorship has, I think, been settled once for all by Mr. Berenson in his paper on the Venetian exhibition at the New Gallery in 1894-95. A little *Virgin and Child and St. John* (No. 33, Mr. R. H. Benson), not devoid of some beauty of colour, in my opinion rightly bears the name of Marco Belli, who in a *Circumcision* in the Rovigo Gallery signs himself as a pupil of Giovanni Bellini. Mr. Benson's picture (of which there is a replica in the Venice Academy, No. 101), shows in its forms and colouring an even greater affinity to Catena than to Bellini; in fact, the whole composition gives the impression of a travesty of Catena's great romantic masterpiece in the National Gallery. A *Madonna and Child*, also belonging to Mr. Benson (No. 32), is judiciously labelled 'School of Vicenza;' it is beyond doubt the work of Marcello Fogolino, as indicated by the types and the colouring. In the silhouette of the Madonna, the oval of her face and the folds of her mantle, it is at the same time distinctly reminiscent of Antonello. This cropping up of Antonellesque traits in a follower of Montagna is interesting as confirming the view that Antonello was an important factor in moulding the style of Montagna.

Somewhat puzzling is the *Virgin and Child* ascribed to Titian (No. 57, Mr. R. H. Benson). Very Giorgionesque as regards the setting, it also shows a close affinity to Lotto, particularly in the colour-scheme. I believe that Mr. Berenson has correctly determined the author of this picture in suggesting the name of Domenico Caprioli, an eclectic artist who was one of Lotto's first pupils and who worked at Treviso in the beginning of the sixteenth century. In the Museo Civico of that town there is a signed and dated *Adoration of the Shepherds*, by Caprioli, which bears a marked resemblance to Mr. Benson's picture in the clear, bright colours as well as in the forms. In my opinion a characteristic work also by this scarce painter is the *Madonna and Saints*, on the first pillar to the right in the Santo at Padua, traditionally ascribed to the widely different and much inferior Bergamasque, Antonio Boselli.

Palma Vecchio is stated to be the author not only of the two splendid and authentic pieces belonging to Mr. Benson (Nos. 22 and 29) but also of the so-called *Portrait of Laura Dianti* (No. 53, Mr. W. Newall). The superficial technique, not less than the vapidness of the character, however,

to my mind clearly betrays the hand of a painter of the seventeenth century. Pietro della Vecchia, the coarse manufacturer of *pastiches*, is probably not the author of this work; there is more to be said in favour of an attribution to Alessandro Varotari, the once renowned painter of *le donne, i cavalieri, l'arme, gli amori*, and one of the last Venetians whose colours still retain something of the richness and glow of the golden age.

TANCRED BORENIUS.

THE VIRGIN SEATED ON A BANK: AN UNDESCRIBED WOODCUT BY HEINRICH ALDEGREVER

IN THE BURLINGTON MAGAZINE of July, 1908, Mr. Campbell Dodgson brought to light an undescribed woodcut by Aldegrever, of which he had found an impression in the collection of the Earl of Pembroke at Wilton House.¹ The new find could not possibly be denied a place among the small number of Aldegrever's extremely rare woodcuts. For the print—a reproduction of which was given, and which showed us *Jacob Meditating on the Two Dreams of Joseph* (Gen. xxxvii, 11)—bore, besides the date 1532, the well-known monogram of the master. This is not the case with the round woodcut, *The Virgin with the Child Sitting on a Bank*, which I publish here for the first time, and of which the only impression known to me is in the Amsterdam Print Room. I hope, however, that a comparison with Aldegrever's woodcuts will carry conviction that I justly claim this woodcut as a work of the master. For this purpose the reader should have the two reproductions in Mr. Campbell Dodgson's article near at hand. We find in the woodcut of the *Virgin* the hard, regular hatching that Aldegrever uses on the faces of women. Most suitable for comparison, however, is another round woodcut, the early *Pyramus and Thisbe*, which, no doubt justly, is considered by Dr. Geisberg to be a work of about 1528. It is reproduced by Weigel and by Hirth-Muther. The resemblance in treatment of the trees in *Donaustil* on the left, as, indeed, of all the landscape, seems to me decisive. Perhaps the somewhat finer cutting of the *Pyramus and Thisbe* speaks for a more practised hand, and then we should have to take the *Madonna* woodcut for one of Aldegrever's earliest works.

Independently of Geisberg's dating of the *Pyramus and Thisbe*, I dated the *Madonna* ca. 1527 by the aid of Aldegrever's small copper-engravings of the same subject (Bartsch 53, 54, 55, 56). A comparison with these prints (particularly Bartsch 53),

¹ BURLINGTON MAGAZINE, vol. xiii, p. 219: '*Jacob Meditating on Joseph's Dreams*: an undescribed woodcut by Heinrich Aldegrever.' For the literature on Aldegrever's woodcuts, see that article.

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which decidedly betray the influence of Dürer,² reveals many points of resemblance, such as have also been pointed out between Aldegrever's other woodcuts and his engravings. In our woodcut, however, we meet with a very marked case of such resemblance. Dr. M. J. Friedländer made me acquainted with the rare engraving of 1527, reproduced here from the copy in the Berlin Print Room, which is only described by Schmidt in Meyer's 'Allgemeines Künstlerlexicon' under No. 38, and which stands out among Aldegrever's engravings by its large size (172 by 120 mm.).³ He pointed out to me how, with differences in the backgrounds, the figures of the Madonna and of the Child are almost perfectly identical in woodcut and engraving. Attitude and draperies agree really very closely, even in details. The differences are slight. In the engraving, Mary has fur cuffs, and the fur-bordered cape is adorned with some ribbons, which are wanting in the woodcut. In the engraving, on the other hand, which in my opinion is of later date, the Child has relinquished the hieratic attitude, which He still had on the woodcut—where He carried the apple on His outstretched hand as if it were a globe, and stretched out two fingers of His left hand as if in the act of blessing. If these slight, but not insignificant differences are already sufficient in themselves to refute the opinion that one of the prints might be the work of a copyist, the entirely different landscapes exclude this possibility altogether. If we wished to express a preference, the easy and strong workmanship of the woodcut landscape—which reminds us of Dürer's early woodcut backgrounds—might carry the day. It may be that Aldegrever's more boldly planned woodcuts always preceded his naturally more detailed engravings in the 'Little Master' style. For a study of Aldegrever's bolder side, which is more and more lost by the refinements of his burin technique, his woodcuts, and particularly the two early round sheets, are then of very great importance.

It is, indeed, surprising that the Amsterdam

² It may be of use, especially in regard to the woodcut published here, to call attention besides to Dürer's engravings (B. 35, 37, 38, 41, 42) and also to the round woodcut ascribed to him, *The Virgin with the Child in Swaddling Clothes* (Passavant 177). Reproductions of this sheet are to be found in Hirth's *Meisterholzschnitte*, No. 47a, in the fifth portfolio of the Dürer Society, 1902, in the magazine 'Pan' (I, 1) and in Gutekunst's catalogue for his auction of May 28th-June 1st, 1906, where the sheet (an impression with the landscape at the bottom) fetched 1120 marks. According to Passavant, impressions of this print occur showing on their backs thirteen scenes of the life of the Virgin, which are ascribed not to Dürer, but to H. S. Beham (Pauli, H. S. Beham, No. 885). Cf. also C. Dodgson's *Catalogue of German and Flemish Woodcuts*, vol. 1, p. 305, No. 123.

³ Compare this, perhaps Aldegrever's earliest engraving, with Dürer's two Madonna engravings of 1520 mentioned above (B 37 and especially 38). Pauli's assertion (in Becker and Thieme's 'Allgemeines Lexikon der bildenden Künstler,' vol. 1, p. 242), that not Dürer's influence, but that of Beham makes itself most forcibly felt in Aldegrever's early works, will then appear to be untenable.

Print Room possesses, not only the sheet here discussed, which I found among woodcuts by unknown artists, but also all Aldegrever's woodcuts, several of which have been described as unique—the portraits excepted.

It may be useful to give here once more the complete list arranged chronologically, the measures being taken from the Amsterdam copies, which all show the border-lines on the four sides.

1. *Madonna with the Child sitting on a Bank*; not later than 1527; Diam. 225mm.; *Amsterdam Print Room* (good impression, a rather large piece is wanting on the right). Reproduced here.

2. *Pyramus and Thisbe* (P. 2, N. 33, S. 2), about 1528; Diam. 232mm.; *Amsterdam* (printed with a horizontal crease from the block which is evidently cracked in a vertical direction. The crack of the block, which passed across Thisbe's left elbow, is still to be perceived in Weigel's copy, cut on wood by Krüger after a drawing by Artaria); *Munich, Vienna*. Reproduced by Weigel and by Hirth-Muther.

3. *Jacob Meditating on Joseph's Dreams*, dated 1532; H. 168mm.; W. 125mm.; *Amsterdam* (fairly good impression), *Wilton House* (collection of the Earl of Pembroke, damaged). Reproduced *BURLINGTON MAGAZINE*, Vol. XIII, p. 218.

4. *Joseph Fleeing from Potiphar's Wife*, dated 1532; H. 140, W. 95mm.; *Amsterdam* (splendid impression), *Bremen* (Kunsthalle). Reproduced *BURLINGTON MAGAZINE*, Vol. XIII, p. 218.

4. *Potiphar's Wife Showing Joseph's Garment to her Husband* (R. 1, P. 1, N. 32, S. 1) ca. 1532; H. 140, W. 93mm.; *Amsterdam* (splendid impression; of the "indistinct date" I can find no trace), *Gotha* (not Coburg; Mr. Campbell Dodgson asks me to make this correction), *Oxford* (Douce Collection). Reproduced by Weigel, and on p. 45 of Dr. Geisberg's 'Die Münsterischen Wieder-täufer und Aldegrever.'

So it appears that of the eleven impressions of these woodcuts known up to now, the Amsterdam Print Room possesses no less than five. This Print Room is, indeed, very rich in rare German prints of the early sixteenth century. Of H. S. Beham's etching on iron of 1520, *The Ensign*, of which Pauli⁴ describes the copy at Coburg as possibly unique, there is an excellent impression. His large woodcut, *The Head of Christ Crowned with Thorns*, is found there in its first state (with old colouring), which was only known as yet by the copy in London (Pauli, 829, 1a). Of the woodcut after Dürer's drawing of the *Woman's Bath* at Bremen (Lippmann, II, 101) Amsterdam possesses two impressions. Up to now only the impression in the Albertina and the two in the Bibliothèque Nationale in Paris mentioned by Ephrussi in his 'Bains de Femmes d'Albert Dürer' were known.

⁴ Gustav Pauli: 'H. S. Beham, ein kritisches Verzeichniss seiner Kupferstiche, Radirungen und Holzschnitte,' No. 205.



THE VIRGIN AND CHILD, A WOODCUT BY HENRICH ALDEGREVER
FROM AN ENIGUE IMPRESSION IN THE AMSTERDAM PRINT ROOM



THE VIRGIN AND CHILD, AN ENGRAVING BY HENRICH ALDE-
GREVER, FROM THE PROOF IN THE BERLIN PRINT ROOM

Notes on Various Works of Art

Of Dürer's earliest woodcut series, *The Apocalypse* and *The Great Passion*, proofs are present, while also that remarkable series of proofs of *The Little Passion*, printed in sets of four, is known through the description in Hausmann.⁵

But not only for the seeker of rarities has the Ryksprentenkabinet surprises in store. By the excellent quality of many of Dürer's finest prints, by splendid impressions of the work of the Little Masters it is able to furnish an unexpected pleasure to the connoisseur.

N. BEETS.

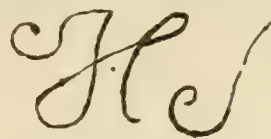
⁵ B. Hausmann: 'Albrecht Dürer's Kupferstiche, Radirungen, Holzschnitte und Zeichnungen unter besonderer Berücksichtigung der dazu verwandten Papiere und deren Wasserzeichen,' p. 63. There is no proof of the frontispiece in Amsterdam only a copy after it.

THE SO-CALLED REMBRANDT AND SASKIA AT BURLINGTON HOUSE

THIS painting, catalogued as Rembrandt's, necessarily incurred scrutiny. The problem was not destructive, since from the first glance the official ascription was dismissed, but rather constructive. Mr. Claude Phillips brought to its solution the suggestion that the real author was Govert Flinck. Repeated enquiry of the canvas brought to my notice another signature than the R in the lower right hand corner. Higher up on that side I make out the signature of Ferdinand Bol; the . . . ol

fe . . . are quite distinct, in the usual small letters. In large, in a good light, the F3 are just perceptible. I cannot determine if a date be there. If I am not in error this solution is quite congruous. For Govert Flinck the picture lacks the note of prosaic realism he usually managed to introduce, while exhibiting Bol's rather delightful imaginative atmosphere. In facial types, and in the drawing of the heads and hands it seems typical of the latter. At the Hermitage a parallel case of a forged R upon a signed Bol is provided.¹

Other signed pictures that are wrongly attributed or catalogued Unknown at Burlington House are the portrait of Jane Lane, signed



(the second letter might be J), and dated 166, belonging to Mr. Henry Lane, and his little fruit piece, whose signature

Professor Holmes cleared up for me as that of Rachel Ruijsch.

C. H. COLLINS BAKER.

¹ The attribution of the so-called *Rembrandt and Saskia* to Ferdinand Bol is of sufficient importance to justify our publishing the above note, although the information was independently given in the 'Morning Post' for February 17. It is one of the disadvantages of a monthly magazine that its news is apt to be delayed, and as an interesting and independent confirmation we may state that Mr. Collins Baker communicated his discovery to us on January 26.—ED.

✿ LETTER TO THE EDITORS ✿

BATH STREET, BATH

To the Editors of THE BURLINGTON MAGAZINE.

SIRS,—Whether architecture is an art or no depends so much on questions I am not able to discuss, that I hesitate to trouble you about a matter which has been exercising people of taste and others in Bath. It is wholly architectural, and concerns one of the most pleasing street views in that picturesque little city. Nearly a century and a half have elapsed since Baldwin, at that time the city architect, designed the miniature street from the front of the pump room in the abbey churchyard to the site of the cross, then lately marked by the Cross Bath. A little semi-circle at the eastern end was defined by small Ionic pillars, and was matched by a similar crescent at the western end, the two crescents being connected by a double row of columns of the same order. So little was the design of Bath Street appreciated some fifty years ago, that the Corporation, who own the site, allowed the columns on one side to be covered with stucco, and painted and grained in imitation of granite. The vista, with the graceful

little Cross Bath at the end, remained. But last year a fresh assault was devised and approved by the same body. An alteration which was to lead to the reopening of the Pump Room Hotel, on the north side of Bath Street, was received with pleasure, especially as the improvements were entrusted to a London firm to whose buildings I need not refer more precisely. But Messrs. Waring surprised the citizens and visitors by announcing that their architect's scheme involved the destruction of Baldwin's vista. The citizens, other than the ruling members of the Corporation, protested. Much as they wished to see the hotel reopened, the removal of some of the columns in Bath Street seemed to be an unnecessary barbarity. They held meetings and signed remonstrances. For a year the scheme slept, but lately it has been revived, and I venture to think that the attention of your readers should be called to the subject. The beauty of old Bath is a matter of something like national concern.

I am,

Your obedient servant,

W. J. LOFTIE.

ART BOOKS OF THE MONTH

PAINTING AND ENGRAVING

EARLY PAINTERS OF THE NETHERLANDS from the van Eycks to Peter Brueghel the elder, together with fifty facsimile reproductions in colour of the original paintings selected by the author Pol de Mont, translated by E. G. Hawke. Berlin, 1909. London: The Medici Society.

THE coloured facsimiles of paintings by the Old Masters published by the Medici Society have on several occasions been favourably noticed in this Magazine, but of those hitherto issued no series has been as successful as this very welcome one of the works of early Netherlandish masters. The chromolithographic process employed by the Arundel Society, though fairly successful in the case of early Italian paintings, failed to convey a satisfactory rendering of the works of the van Eycks and of Memlinc, to which they imparted a disagreeable soapy appearance. The present colotype process seems especially suitable for works of these early masters, and approaches more nearly to perfection than any other; some indeed of the reproductions, for example those of the portraits by Memlinc of an old woman, in the Louvre, and of the burgomaster Morcel, in the Brussels Gallery, and that of John Arnolfini, in the Berlin Museum, if suitably framed, might easily be mistaken at first sight for originals. The so-called *Shepherd* in the Vienna Museum by the elder Brueghel—really a fool, as is proved by the cap and bells which he wears—is another admirable example. Where all the reproductions are so good it is difficult to point to any as markedly superior, but the portrait of a woman by Roger De la Pasture at Woerlitz and the *Christ in the House of Simon* at Berlin strike me as especially worthy of praise. The entire series ought to find a place in the Victoria and Albert Museum, and a selection at least in every art school; they would enable students to mark the distinctive characteristics of each master which the popular black and white half-tone reproductions so often falsify and even the best silver prints only partially reveal.

The present series of facsimiles being so good, it is a pity that the writing of the accompanying text was not entrusted to a more competent scholar than M. Pol de Mont, a far from reliable guide, whose carelessness is inexcusable. Misstatements are of constant occurrence; for example, John van Eyck's portrait of B. Nicholas Albergati, painted in 1432, is said to be dated 1436; the carpet in Christus's picture in the Staedel Institute, to be the same as that in the van Eyck hanging close to it. Roger De La Pasture is said to have received his early training at Louvain or Brussels, and to have been of Flemish origin, etc. Christian names are sometimes translated into English or French, sometimes given in Latin or as used by their bearers, sometimes in modern Dutch. The names of places are treated in a similar manner, e.g. Bern-

burg for Bourbourg, Hennegau for Hainault. Few readers unacquainted with German will understand what is meant by a Klapp altar-piece or recognise who is meant by the Master of the House of Merode.

W. H. J. W.

ETON COLLEGE PORTRAITS. By Lionel Cust, Surveyor of the King's Pictures and Works of Art. London: Spottiswoode. £5 5s. net. UNLIKE the chief collections at Oxford and Cambridge, the portraits at Eton are more or less in the nature of private property, and therefore are often overlooked even by those who should know Eton well. All are, therefore, deeply indebted to Mr. Lionel Cust for the revelation of this exquisite series of youthful portraits. With the exception of the picture of C. J. Fox, which was reproduced in the illustrated catalogue of the Guelph Exhibition, of the Earl of Carlisle (a copy by Jackson after Reynolds), well known by the mezzotint by W. Ward, jun., and of Edward Chamberlayne (engraved by J. Jacobé), we are unable to recall reproductions or engravings of any other of the hundred portraits which grace the pages of this sumptuous volume. Moreover, the book gains additional interest from the fact that the sitters include many who afterwards made a great name for themselves, that they were painted at the most attractive period of their lives, and by the most illustrious artists of their respective epochs.

No description can convey any adequate idea of the charm of these fresh youthful faces, and it is somewhat surprising to note that Reynolds, for once, seems to lose his supremacy, and is distinctly less successful than Gainsborough and Romney in dealing with these boy patricians. Gainsborough's beautiful portrait of Viscount Downe certainly deserved a full-page plate, but the prominence given to Romney by Mr. Cust both in his introduction and in the selection of the plates is amply justified. Nowhere does that engaging, but often rather flimsy, master show himself more consistently at his best; indeed, he seems for the moment to be unquestionably the finest painter of his time.

Nor can this be ascribed to accidental failure in the illustrations of Reynolds and Gainsborough. All the photographs seem to be excellent, and to be quite soundly reproduced. Mr. Cust points out how much we owe to the late Provost of Eton, whose notes have contributed largely to the present catalogue, and we may, perhaps, trace occasional inequalities in the descriptions to the collaboration of one who, with all his wonderful gift of silver-tongued oratory, had not Mr. Cust's unique experience of historical portraiture. Thus, while the biographical notices are concise and a model of what such things should be, the descriptions lack uniformity. The plain but unrecorded gowns of the Hon. George King and the Hon. Archibald Douglas are surely as worthy of mention as the 'nobleman's academical robes' of Earl Percy, or

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the 'nobleman's gown' of the Duke of Leinster? 'Bust; pink coat' (p. 17) is another description which has escaped the reviser's eye; and more than once dimensions and notes as to colour are overlooked.

A valuable feature is a record of the dates of the sittings for many of the portraits. To these dates the following may be added.

Viscount Clifton was painted by T. Phillips in 1814, Edmund Pollexfen Bastard was copied for Dr. Goodall by Phillips himself on March 14th, 1832, from an earlier work of 1819. C. W. Furse, A.R.A., painted two portraits of Mr. Luxmoore; the first, begun in 1900, was completed in 1901, the second was painted and exhibited at the Royal Academy in 1902.

The portrait of George Canning by Hoppner in the Provost's Drawing Room was exhibited at the Royal Academy in 1798 and engraved in mezzotint by J. Young, and the portrait of Dr. Heath, in the Audit Room, also painted by Hoppner, was exhibited at the Royal Academy in 1797, and engraved in stipple by J. Wright. It should also be noted that the portrait of William Tighe by Romney, of which a full-plate illustration is given, is stated to be a duplicate of the version at Rosanna, Co. Wicklow, in the possession of Lt.-Col. Tighe. The reproduction, said to be from this duplicate, shown in 'Romney: Catalogue Raisonné' by Messrs. Ward and Roberts, is an entirely different portrait, and cannot represent the same person; it may, perhaps, be Henry, younger brother of William Tighe.

No pains or expense have evidently been spared to make the typography and general appearance of the book accord with its fascinating contents. Yet the reader would have been saved the labour of continually turning to the index, had the name of the painter, and a reference to the page where the portrait is described, been printed upon the fly-leaf of each plate.

For an account of the origin of this unique collection, the reader must be referred to Mr. Cust's delightful introduction. Nor can we touch here upon the older paintings, such as those of Sir Henry Wotton, Sir Henry Savile and—a dubious companion either for reverent age or ingenuous youth!—Jane Shore: interesting as these portraits are. Mr. Cust has rightly given his chief care, as he was bound to give his chief enthusiasm, to the 'leaving pictures,' and the outside world as well as Etonians owe him a debt of gratitude, the one for an extraordinary record of princely English youth depicted by a succession of England's greatest masters, the others for a superb memorial of bygone Eton which it would have been sacrilege for any but an Etonian to compose.

C. J. H.
J. D. M.

THE NATIONAL GALLERY: LEWIS BEQUEST. By Maurice W. Brockwell. George Allen and Sons. 5s. net.

MR. BROCKWELL'S unremitted attention to unattractive details has had a most useful and attractive result, but his 'unofficial publication' is also welcome and significant for other reasons. Access to the ledgers of the Lewis Trust, a preface by the Director of the National Gallery, and advertisement for sale there and at the Tate book-stall combine to necessitate an official disclaimer, which gives the volume official import. This and its companion volumes mark the first time that the trustees have betrayed their proper pride by divulging the economy and good taste of their administration. Far from offering the opportunities for admiration which are rather obtruded at South Kensington, the trustees of the National Gallery have hitherto shyly concealed their triumphs of economy. The cost of each of the hundred and sixteen pictures or groups of drawings is here carefully stated; the expenditure of forty-six years is calculated to tenpence; and corroborative testimony likely to weigh with critics, who were formerly quite disregarded, is conspicuously quoted. Mr. Berenson, once Nehushtan to the Elders, concurs—after delivery of judgment—on almost every page concerned with Italian pictures. But the remarkable absence of any reference whatever to the advice of another European authority, which is always available even before purchase, leaves unanswered the question whether the trust income could not easily have secured even greater bargains, which now unfortunately fall outside the scope of Mr. Brockwell's book. As Sir Charles Holroyd encouragingly indicates, Rosselli's *Combat*, Antonello's *Portrait*, and the sixteenth-century Netherlandish *Portrait* form a bargain for £1,890, of which any purchasing power with an income of £246 may well be proud; even when it can command the most valuable advice, the most favourable terms, and much deference from rivals. It would be a vastly more remarkable bargain for Sir Charles's imaginary private-collector, with none of those advantages. The fifteenth-century Netherlandish *Madonna with Saints*, at £94 10s., and the Van Goyen *Winter Scene*, at £335, purchased from dealers, are also notable bargains, and represent sacrifices by the vendors. But if both pictures had been purchased directly, at the auctions which shortly preceded their acquirement, when the excellent judgment of two dealers forestalled the trustees, would they not have cost the fund even less?

Sir Charles Holroyd's more recent appointment enables him to speak with graceful enthusiasm of earlier taste and judgment, but his discovery of a certain resemblance, in a peculiarly quiet mood, between a hundred and sixteen pictures by very

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various masters is surely fanciful. Individuality is scarcely possible in the selection of a shifting body of purchasers, even if it is quite desirable for a public collection, over a period of forty-six years.

Exception cannot be taken, without reluctance, to labour so scrupulously performed as Mr. Brockwell's. He has had great difficulties to contend with—custom, in a prominent instance; a double, even multiple, purpose; perhaps a certain dependency in the choice of authorities; and the temporary disarrangement of the galleries. The eminent utility of his work gives hope that he may be able to remedy defects in a new edition, by the time that the galleries are permanently rearranged. His worst error, the customary one, is the minute description of pictures illustrated by reproductions, and the attendant omission of notes on colour. It would be useful to state that the veils of Dominican nuns are black, but it is futile and irritating to describe them looking to the left when they are doing so on the opposite page. This foolish custom induces a loose descriptive style of writing, and distracts the writer's attention from precise statements when they are needed. When it is not pointed out that one of the escucheons in the corners of the predella to Hans Baldung's *Dead Christ* has almost disappeared from Plate 10, Mr. Brockwell's statement that there are two escucheons, already contradictory to another statement which he quite unnecessarily quotes, appears inaccurate, and confidence in his general accuracy is weakened accordingly. There is too much scattering of detail, and too much repetition, throughout the book. He is quite right to emphasize in his introduction his two discoveries, the exact date of Alfred Stevens's birth, and Saint-Aubin's drawing in the British Museum; but Table (A) is superfluous, for it contains nothing not repeated in the Descriptive Catalogue or in the Table which follows it. The same faults also obscure the salient points of the Lewis Bequest, namely, that, with the exception of one portrait, it was a monetary bequest; that the trustees have the right to spend the income only; but that they may spend it at their discretion on 'the improvement of the fine arts.' We are left to find out from the accounts, that they have wisely spent it entirely on purchasing pictures and drawings for the National and Tate Galleries. The opinion of such authorities as Mr. Berenson, Dr. Richter, Dr. Bode, Mr. Weale, and many more, is always most valuable, but the unsigned assertions of periodicals—other than *THE BURLINGTON MAGAZINE*, of course—are useless. These, with quoted descriptions, and expressions of individual taste concerning the prettiness or plainness of features depicted by the painters, should be rigidly excluded. Their place should be taken, in an unofficial publication, by corroboration of official ascriptions at present uncorroborated. This is desirable in the

case of the Van Goyen, *Ice Scene*; it is essential in the case of the Mabuse, *Magdalen Portrait*. Most of Mr. Brockwell's reasons for varying the length of the biographies are quite sound, but one is wholly inconsequent; the non-existence of a biography in English is an excellent reason for supplying one, but little excuse for omitting one. The utility of the comparative tables of measures would be doubled if the scale were not halved. The elaborate tables of the locality of many Italian pictures are exhaustive within their prescribed limits, clearly presented and very useful for reference: they have no bearing on the question how long it might take 'to denude Great Britain of its art treasures.' They offer no excuse for letting any treasures slip away that can possibly be retained.

STUDIER I FLORENTINSK RENASSANS-SKULPTUR, OCH ANDRA KONSTHISTORISKA ÄMNEN. Af Osvald Sirén. Wahlström und Widstrand, Stockholm: 15 kr.

SINCE the subject-matter of a Swedish book can be mastered without much trouble by foreigners who are interested in it, and until the book has been translated, it is unlikely to be read by any others; so Dr. Sirén's present volume requires exposition rather than criticism. A fair conception of its scope can be derived from the epitome which he gives in the titles of his Studies. After an attractive and unusually pertinent Introduction, he gathers up in his first Study the main elements of Renaissance sculpture through the five previous centuries. Similarly, before concluding his work, he considers generally the relation of the theory of art to its history. Finally, he examines the architectural elements in painting, and thus emphasizes an idea to which he constantly recurs, whether he is treating of painting or sculpture. But the main body of his book is more particular. Four essays are devoted to separate works—Ghiberti's first bronze doors; Michelangelo's *St. Matthew*; his Medici tombs; and Rembrandt's large pictures at Stockholm. Two other essays compare the different treatments of two favourite *motifs*—David, throughout Florentine sculpture; and the Madonnas of Ghiberti and Donatello. The two sculptors are again compared, in the fifth essay, as regards the significance which they found in the antique. The remaining essay describes the technical treatment of marble and bronze, a subject which Dr. Sirén explains to laymen very clearly and judiciously. He neither credits them with too much knowledge, nor wearies them with unnecessary details. The same qualities are still more apparent when, ceasing to quote politely German theorists' views on art, he expresses his own in clear and meaning phrases. The encouragement of the fine arts, given by the Scandinavian Governments, induces

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a specialist, like Dr. Sirén, to write for his lay-countrymen; and to judge from the contemplative character of his books, they must possess a broader education than the same class that speaks the English language. At the same time he points his writings with the discoveries and conclusions of his peculiar fields of study. Mindful of his larger audience, he wisely personalizes interest by directing it to the three great sculptors in whom the spirit of the Renaissance centered, and from whom its varieties radiated—Michelangelo, Donatello, and Ghiberti. Whilst preserving due proportion in estimating them comparatively, he gives most attention to Ghiberti, for the good reason that his genius has been least discussed, and because the reversion of Gothic sculpture to Greek forms can be most clearly traced in his works. Ghiberti also has a personal charm for him. He dwells with pleasure on his absorption of the spirit of the antiques in his own collection, his power 'to blend the new with the old'; on his 'clear conception of the organic mechanism of the human body'; on the grace of his line-motifs; on the unity of his compositions; and on 'a harmony between his will and his power,' his intention and his achievement, 'superior to any of his contemporaries.' Dr. Sirén appeals to the same audience again in his sketch of Florence, and the temper of the Florentines, their 'realism,' their 'precision of thought,' 'their constructive imagination,' expressed in the youthful manliness of their sculpture, and secondarily in the 'defined linear forms' of their painting. He is careful to cite any examples familiar to his countrymen apposite for comparison, and thus brings to notice little-remembered specimens of the antique in the National Museum at Stockholm, such as the *Genius of Death* from a Roman sarcophagus, and the Hellenistic bas-relief, described as *A Funeral Feast*. Tracing the provenance of the latter, he indicates the possibility that it was once in Ghiberti's own collection. The success of the Swede, Hugo Elmqvist, in perfecting the *cire-perdue* method is also duly noticed in the chapter on technique. Dr. Sirén writes throughout from a distinctly personal standpoint, but the evidences of his special studies are to be found in many other passages of his book. They are notable in his close examination of Ghiberti's and of Pisano's doors, which he compares subject by subject; in his broader comparison of Ghiberti with Lorenzo Monaco; in his explanation of the attitude of Donatello's *David*; and in his views concerning the exigencies of the block in modifying Michelangelo's treatment of his *David*. He has also much of interest to say concerning the ascription or the date of many well-known works. Among these are the large terra-cotta relief, the *Madonna and Child*; the marble relief, the *Madonna with the Rose*; the seated *Madonna and Child*; and the Ghibertesque *Annunziata*, at South Kensington—the Fontaine-

bleau *Madonna* and the large tondo with the mosaic background in the Louvre—and the Donatello sketch for the *David* at Berlin.

STORIES OF THE FRENCH ARTISTS, FROM CLOUET TO DELACROIX. Collected and arranged by P. M. Turner and C. H. Collins Baker. Chatto and Windus. 1909. 7s. 6d.

AMONG the crowd of gift-books on art, these 'Stories of the French Artists, from Clouet to Delacroix,' cover ground not too often trodden before. The writers do their best to lift the veil that hangs over the fascinating and mysterious primitifs, and to trace the parting of the ways between French and Flemish painting; they give a just estimate of the false classicism of the fifteenth century, and a lively picture of the great painters of joy and beauty, Fragonard, Watteau, Lancret and the rest. We think, however, that few would follow one of the collaborators in setting Watteau so high among the giants, with Titian, Rembrandt and Velazquez. Mr. Turner allows himself surprising liberties with the English grammar, and the strangest twists to his sentences, as thus: 'From Lemoine, the King's premier peintre and honoured decorator, in almost every trait de Troy remarkably differed.' The coloured illustrations lend a distinct charm to the book.

VICTOR GILSOUL. By Camille Mauclair. Brussels: Van Oest. 1909.

THE confection of literature about Art has been cultivated to a high pitch when it becomes possible to make up a handsome book of some eighty quarto pages all about a landscape painter a little over forty years old who has painted a large number of respectable ordinary landscapes. There is in his work no suggestion of any original or even highly personal point of view; it shows a rather gentle and refined, but essentially common-place appreciation of his native Flemish country. There is no harm in being such an artist; there are many of the same kind in all modern countries, and one may derive a mild, agreeable pleasure from looking at their paintings; but it is hardly well that writers should force themselves to the point of writing long books on them.

There is perhaps less to say even about the great masters than contemporary literature displays, but there is almost nothing that is worth saying about secondary and purely imitative artists. It is not to be wondered at therefore that M. Camille Mauclair, setting out to produce a given number of pages on a subject which really did not allow of much expansion, should be obliged to use words without any particular sense. That this is so we judge when we find on page 5 that 'la sincérité de son (M. Gilsoul's) réalisme le situe dans la série moderne des Flamands, à une place particulière,' and on page 13 that 'il n'est pas

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réaliste !' It really would be better to leave artists of this admirable but ordinary kind to make their limited and quite forcible appeal by their pictures alone. R. E. F.

MEISTER DER GRAPHIK HERAUSGEGEBEN VON DR. HERMANN VOSS. Band I. JACQUES CALLOT. Von Hermann Nasse. Mit einem Titelbild und 98 Abbildungen auf 45 Tafeln in Lichtdruck. Leipzig: Klinkhardt und Biermann. 1909. Geheftet, 10 mk.; gebunden, 12 mk.

CALLOT has long had a worthy catalogue,¹ but a book like the present volume, with its numerous and good reproductions of drawings and prints, will do far more to extend the general knowledge of the master's work. The catalogue appended to the text is a mere skeleton list of incontestably authentic plates in chronological order, but the author's careful and independent criticism of date and authenticity both here and in the text renders the book a valuable supplement to Meaume. Little of Callot's work has been hitherto reproduced except occasional plates from the large and small *Miseries of War*, the *Balli*, *Gobbi* and the *Beggars*, but late impressions as well as seventeenth and eighteenth century copies from certain of his plates are so common that this has scarcely been a restriction to his popularization. Happily a considerable series of Callot's original studies (from the Uffizi, Louvre and Albertina) as well as a large number of the lesser known scriptural and historical prints are reproduced in the forty-five excellent plates appended to the volume. The paper used in the text is inferior, but the fount of type and the general appearance of the book are distinctly pleasing. The text itself (100 pages) is for the most part a critical and descriptive survey of Callot's work divided into periods, but it also includes biographical and bibliographical sections, chapters on the drawings, on the master's imitators and on his influence in general. It is a pity that Herr Nasse did not devote more space to the question of states, quality of impressions and later editions; for guidance on these matters the collector will still find Meaume indispensable. A few misprints such as 'de Brey' for 'de Bry' (p. 19), 'E. T. Gersaint' for 'E. F. Gersaint' (p. 98), 'Bassan' for 'Basan' (p. 99) are trivial points, and in larger matters the work shows accurate study and sound judgment.

Herr Nasse's volume forms the first of a series edited by Dr. Hermann Voss (of the Berlin Print Room) which in some respects continues the idea inaugurated by Messrs. Newnes in their 'Master Etchers.' But only four volumes of the English series have appeared (Van Dyck, Rembrandt, Meryon and Strang), and it would appear that their reception has not justified further additions. Let us hope that the German series, which is pub-

lished on a somewhat more ambitious scale, though still at a moderate price,² will meet with the success it deserves. The second volume announced,³ the 'Beginnings of German Engraving and the Master E.S.,' by Dr. Max Geisberg, is by an authority on this particular school second only to Professor Max Lehrs, and should be of the greatest interest and importance.

BLÄTTER FÜR GEMÄLDEKUNDE. IV Band. Vienna: Gerold and Co. Kronen 24.

DR. TH. V. FRIMMEL'S 'Blätter' hold a place apart among art magazines, being written almost entirely by the editor himself. Their catholicity and wideness of range under these conditions are remarkable, and so many interesting pictures, especially by rare artists, are discussed and reproduced in their pages that reference to them is indispensable to the serious student, especially of Dutch or German art, who wishes to keep his information up to date. Special attention is paid, as is natural, to the Austrian collections, including those in the remoter provinces, and Austrian painters of the eighteenth and early nineteenth centuries are more prominent than artists equally recent of other countries. Among specially interesting articles in this volume we may mention those on the signed Clouet, since then acquired by the Louvre, on a newly discovered Lucas van Leyden at Wisowitz, in Moravia, on the identification of Hans van Achen with Hans Hauser, on Mr. Speyer's landscape by Segers, and on the Hermit Saints of 1445 at Donaueschingen. Dr. v. Frimmel (p. 56) maintains the superiority of the Reichel *Madonna* by Dürer to the other version formerly owned by Dr. Lippmann and exhibited in 1906 at the Burlington Fine Arts Club. We believe that he is right. The reproduction published in an earlier volume of the same review was not prepossessing, and the original itself, in a private house at Salzburg, is a mere wreck, of which nothing but the under painting remains. What is left of it, however, especially the sensitive drawing of the outlines, makes a good impression when seen in the original, and supports Dr. v. Frimmel's contention that the other version is a copy which bears witness to the date, and we may presume the colouring, of the half-obliterated Dürer in Herr Reichel's possession. C. D.

HOGARTH'S LONDON. Pictures of the manners of the Eighteenth Century. By Henry B. Wheatley, F.S.A. Illustrated. Constable. 21s. net.

IN his preface Mr. Wheatley describes the object of this book to be 'the illustration of the manners of the eighteenth century as seen in London by the greatest graphic delineator of manners that

² Apparently averaging about 10-20 mks. a volume.

³ It has lately been published.

¹ Edouard Meaume, Nancy, 1853-60.

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ever lived.' An introduction dealing with eighteenth century London and Hogarth's interpretation of it is followed by a chapter on Hogarth's life and work ; and then comes the special matter of the book, divided into the following sections : High Life ; Low Life ; Political Life ; Church and Dissent ; Professional Life ; Business Life ; Tavern Life ; Theatrical Life ; Hospitals ; Prisons and Crime ; The Suburbs ; while an interesting and valuable bibliographical note and a brief index conclude the volume. Mr. Wheatley is happy in his subject ; and his subject is happy in an interpreter so rich in knowledge of the highways and byways of eighteenth century life in London, its personalities, customs and topography, so patient and exact a scholar and so sympathetic yet just a critic. The average man cannot fail to enjoy Hogarth's work, even when he knows the facts and history of none of the places, and the names and characters of the originals of none of the persons represented ; Hogarth's work cannot fail to be of greatly increased vitality and interest, even to those who know it well, when studied from a point of view which regards all the actual origins of the scenes and figures, and embraces all the minute information which Mr. Wheatley has at his disposal and retails so agreeably. The book forms at once a certificate of truth to Hogarth and an illuminating commentary on his times.

On the æsthetics and the criticism proper of Hogarth's art it is not Mr. Wheatley's plan to enter expressly, though his appreciation of what is best in Hogarth's work, and especially his warm admiration of the paintings, are very pleasant features of his volume. But in the course of his proper subject he is able here and there to throw light on certain pictures. He establishes, for instance, the identity of the horseman in the portrait at St. George's Hospital, and the facts about the picture. The horseman (the only part of the picture painted by Hogarth) is Michael Soleirol, son of a Huguenot refugee and proprietor of the Cocoa Tree Club. The horse is the work of John Sartorius, and the landscape of an artist unknown. A comparison of dates enables Mr. Wheatley to prove that the fine *Sarah Malcolm* exhibited at Burlington House in 1908, cannot be a portrait of that murderess, who was executed at the age of 20 ; and the picture exhibited at Whitechapel in 1906 as *The Green Room, Drury Lane* (from the collection of the late Sir Charles Tennant), is closely examined in the light of chronology, with results that make at least its title and the names given to the figures questionable. Mr. Wheatley's book is well got up and illustrated, and we have noticed but one minute slip—'Matthews' for 'Mathews' on p. 338, in the course of the particularly full and interesting chapter on the stage.

WILLIAM HOGARTH. *The Marriage à la Mode*. J. M. Dent and Sons. 21s.

MESSRS. DENT have entered into the lists of colour-printing with a series of reproductions in colours of Hogarth's famous paintings, the *Marriage à la Mode*, in the National Gallery. These reproductions are so extraordinarily successful in so many ways that we wonder why they leave us so cold and unmoved by their success. Perhaps it is some dim memories of the oleographs of our younger days which are aroused by these reproductions. All that mechanical art can do, seems to be carried to a high degree of perfection. Mechanical skill cannot, however, catch and reproduce the spirit of an artist, which dwells in his original work. Hogarth is just one of the instances where a really great artist can, by the magic of his own personality, compel one to admire where one would instinctively be repelled. Without that magic influence even the *Marriage à la Mode* may seem disagreeable.

RAEBURN. By James L. Caw. Illustrated with eight reproductions in colour. Masterpieces in Colour. T. C. and E. C. Jack. 1s. 6d. net. THIS little volume is one of the series 'of masterpieces in colour' issued by Messrs. Jack. To our mind the value of the book lies in the admirable account of Raeburn, given in so short a compass by Mr. James L. Caw, than whom no more competent authority on Raeburn exists. Among the lives of artists, that of Sir Henry Raeburn is one of the simplest and noblest, and Scotland may well be proud of its foremost painter, both as an artist and a man. Raeburn's portraits, so broadly treated and boldly constructed, so free from obscure or trivial subtleties and tricks, lend themselves well to reproduction in colour, and the eight subjects selected are reproduced with a considerable amount of success.

DUDLEY HARDY, R.I., R.M.S. By A. E. Johnson. Brush, Pen and Pencil Series. London : Black. 3s. 6d. net.

THE work of Mr. Dudley Hardy is popular ; this little volume of unstinted praise and plenty of reproductions should be popular too. It is, indeed, a better comment on Mr. Hardy's methods than its author possibly imagines. 'Nothing could be more ludicrously unimaginable than Dudley Hardy laying down his brush before a half-finished canvas to explain, with proper solemnity, what the principle in any particular case might be.' . . . 'To take away Dudley Hardy's facility would be to destroy him altogether.' If that facility was devoted too frequently to the pictures of ladies—'fair girls, dark girls, bathing girls, dancing girls'—that was not the fault of Mr. Hardy, but of the wicked public that demanded such things (p. 30) ; if his book-illustrations are sometimes poor, again it is

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not the fault of Mr. Hardy, but of the authors he illustrated (p. 33). What a shame of the public and of the authors !

THE FABLES OF AESOP. Illustrated with twenty-five drawings in colour. By Edward J. Detmold. London: Hodder and Stoughton. 1909. The work of Mr. Edward J. Detmold has been so full of imaginative invention, that we opened this volume with a lively expectation of enjoyment. This expectation has not been fulfilled. The Fables of Aesop are famous for their terseness, their clarity, and their humour. We find none of these qualities in Mr. Detmold's drawings, however skilful they may be. In some cases the composition is so confused and crowded that it requires some very careful elucidation to discover what the subject may be. We fear lest Mr. Detmold should be working his art to a standstill. This would be a pity, for there is much that is original in his work. Some of the plates are pretty, such as *The Hare*, but this plate hardly illustrates the fable to which it is attached. The book is beautifully got up and printed, and the tones of the colour-printing are not so unpleasant as they often are. It contains an extraordinary amount of blank paper, which adds to its weight and bulk; perhaps this is a necessary ingredient of an *édition de luxe*.

MISCELLANEOUS

SONGS BEFORE SUNRISE. By Algernon Charles Swinburne. Chatto and Windus, Florence Press. 1909. 26s. net and 36s. net.

THE THOUGHTS OF MARCUS AURELIUS. Translated by George Long. Illustrated by W. Russell Flint. Philip Lee Warner, the Riccardi Press. 1909. 52s. 6d.

THE SONG OF SONGS, WHICH IS SOLOMON'S. Authorized version. Illustrated by W. Russell Flint. Philip Lee Warner, the Riccardi Press. 1909. 42s.

CRITICAL allusion was made by Mr. Steele in *THE BURLINGTON MAGAZINE* for December, 1909, to the designs for type made by Mr. Herbert P. Horne. In these reprints by the Florence and Riccardi presses we have an admirable example of how such severe and scholarly work stands the test of fine but essentially practical printing; for these books, though produced with conspicuous care, are not, except in the case of a few special copies, done by hand, but on machine presses, and yet they have much of the beauty and distinction which belongs to the most elaborate *éditions de luxe*. Mr. Horne's types are, in fact, the most practical as well as the most beautiful of recent designs, and their employment will surely raise the general standard of English typography.

The 'Songs before Sunrise' is a really admirable reprint. A wise choice has been made in the difficult problem set by Swinburne's long lines in

such poems as the 'Hymn of Man.' These are not broken up, and, although the usual margin is thereby infringed, the effect is as pleasing as the advantage to the reader is decided. We have only one criticism to make on this really beautiful volume—namely, that a lettering has been used for the title-page which is out of character with the essentially dignified and scholarly design of the Florence press fount. The Riccardi press books would be in every way as satisfactory as the 'Songs before Sunrise,' but for the fact that, in addition to title-pages, which have the same want of harmony with the text as that already noticed, they are, from the point of view of book design, marred by the insertion of coloured illustrations. These illustrations are cleverly executed and well reproduced in three-colour process, but they belong to a conception of design so fundamentally different from that which governs the printed page, that their inclusion here is unfortunate. It is surely one of the great advantages which we may look for from the revival of beautiful printing that it will compel a complete change in the nature of book illustration, a change from a merely pictorial to a considered decorative treatment. A book in which the illustrations came up to the high standard shown in the design of these printed pages would indeed leave nothing to be desired.

A BOOK OF WHIMSIES. By Geoffrey Whitworth and Keith Henderson. With twelve coloured pictures. Dent. 6s. net.

No one who has experienced those moments in which—to quote the preface to this volume—one feels "neither noble nor useful nor anything but just simply . . . odd—when the most dining-room chair, the most hopelessly penny bun, may have appeared quite improbable," but will enjoy this unusual and delightful little book. From its amazing dedication to the last word of its last story it is as whimsical, as unexpected, as undining-room and as unpenny as could be. It is freshly and choicely written, without a hint anywhere of detestable "smartness," and sometimes, under the fanciful surface, is very wise and good. Moreover, it is illustrated with twelve peculiarly dainty and fascinating drawings. The cool pure colour, their imaginativeness, and, above all, the strength and clean vigour of their composition put them all out of the common; while such a drawing as *It happened in a flash* (p. 51) or *Like a parachute into space* (p. 6) is remarkable.

L'ART CHINOIS. Par S. W. Bushell. Traduction annotée par H. d'Ardenne de Tizac. Conservateur du Musée Cernuschi. 240 gravures hors texte. Paris: Librairie Renouard. H. Laurens, éditeur. 1910. 15 francs.

M. D'ARDENNE DE TIZAC is already well known

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to readers of contemporary French literature by his pseudonym of 'Jean Viollis'; those who have read that powerful study of life in a French lycée, 'Monsieur le Principal,' or the literary criticisms which he contributed daily to 'Les Nouvelles' in collaboration with his accomplished wife, will know what to expect of this translation of the late Dr. Bushell's monumental work on Chinese art.¹ They will not be disappointed; the translation combines fidelity to the original text (that of the second edition) with an admirable French style, clear and concise as good French prose knows how to be. M. d'Ardenne mentions in his preface a special difficulty which he encountered, that of finding exact French equivalents for the various terms used in English in regard to Chinese art, the vocabulary in both languages being still shifting and unsettled. He has overcome the difficulty with a success which shows the pains that he has taken to produce a thorough piece of work. The value of the book is increased by the notes added by the translator, which embody the latest information on various points and bring the work up to date.

The publication of this translation is most opportune. No such complete work on Chinese art exists in French; that of M. Paléologue is now twenty years old, and the records published by M. Edouard Chavannes and M. Paul Pelliot of their valuable researches and discoveries, though of the highest importance to the students of Chinese art, do not remove the need for a comprehensive book of reference like that of Dr. Bushell, which is in the best sense an 'œuvre de vulgarization,' and will be found indispensable by amateurs and collectors in France and other countries. The book is beautifully printed and will make a sumptuous volume when bound. A word of special praise is due to the printing of the illustrations, reproduced from the English edition by permission of the Board of Education, to whom the copyright of the original work belongs, and by whom the French translation was authorized. R. E. D.

THE YEAR'S ART, 1910. Compiled by A. C. R. Carter. Hutchinson. 5s. net. ART PRICES CURRENT, 1908-9. The 'Fine Art Trade Journal.' 10s. 6d. net.

OF 'The Year's Art' it is sufficient to say that the new volume is as full of information and as ably edited as ever. To all concerned with the arts, the book is a treasure which needs no commendation. 'Art Prices Current' is a book whose value we had occasion to discover more than once last year, and we are glad to find that the publishers mean to make an annual of so useful and well designed a book of reference. The index is particularly full and clear.

¹ The English edition was reviewed in THE BURLINGTON MAGAZINE, vol. vi, p. 417 (Feb. 1905).

THE RIVERS AND STREAMS OF ENGLAND. Painted by Sutton Palmer. Described by A. G. Bradley. Black. 20s. net. and 42s. net.

A FASCINATING summer book this. Mr. Bradley is one with whom his readers are always glad to travel, and Mr. Sutton Palmer's coloured drawings, though quite unremarkable, are very pleasant and appropriate. On the whole too, they are better reproduced than is often the case in works of this kind. All the main rivers of England come in for their share of notice, and we are delighted to see due recognition of that loveliest of English rivers, the Severn. Mr. Palmer could have found a hundred more subjects on that stream, had he had space for them. The Itchen, too, is well treated; but why is St. Catherine's Hill, Winchester, mentioned on the plate facing p. 94 when St. Giles's is the hill portrayed?

NEW PRINTS

VASARI SOCIETY. Part V, 1909-10. Subscription, £1 1s. annually. Hon. Sec., Mr. G. F. Hill, 10, Kensington Mansions, Earl's Court.

THE Vasari Society's last annual publication contains, as usual, many interesting drawings, and the Clarendon Press maintains, on the whole, its high standard in the matter of reproductions. The first drawing is of the Italian trecento and adds, therefore, the interest of rarity to its artistic charm. It represents the Virgin (presumably at the foot of the Cross) supported by two holy women. Dr. Suida attributes it to one Tiglio di Doffo Buggani, whose works are scarcely known. One wonders whether so admirable a drawing, displaying such vivid dramatic feeling as this, is not rather due to some more considerable master. This drawing is in the British Museum collection, from which is also taken the superb silver-point head of a Madonna by Raphael, to which the reproduction does full justice. The next number, a drawing of a boar, seems scarcely worthy of the great name of Pisanello, which Mr. Hill gives it. The head is the least unsatisfactory part, but the body is without any coherence of structure, and without that peculiar accent of life and purpose in the movement which marks Pisanello's drawings of animals. Two landscape drawings by Cima da Conegliano are as admirable as they are rare examples of his penmanship. From the Duke of Devonshire's collection is a study of a woman's head, described as Venetian School, but attributed by Mr. C. Ricketts to Giorgione himself. The attribution is certainly courageous, for the drawing is far from perfect; indeed, the modelling of the forehead is singularly weak; but it has some support as regards the peculiar oval from the copies of the vanished frescoes on the Fondaco degli Tedeschi. One of the series of Piranesi drawings recently acquired

New Prints

by the British Museum is a grandiose design, the other reveals rather Piranesi's weakness. Among Northern drawings, there is Mrs. Locker Lampson's delicate silver point with a false signature of Holbein which was discussed in *THE BURLINGTON MAGAZINE*, à propos of the Exhibition of early English portraits at the Burlington Fine Arts Club.¹ The landscape by Pieter Breughel the Elder, No. 18, is of great interest. It shows a mountainous country with a large river, down which logs are being floated. In general character it is very near to the beautiful pearly-grey landscape in the National Gallery, once attributed to Patinir. I would venture to suggest that this picture is also a reminiscence of Pieter Breughel's travels. Rubens's drawing of his first wife, No. 20, is one of the very few failures in reproduction in these publications. By some slight and subtle changes, the general character and expression have become grimacing and unreal.

The Rembrandts are, as usual, admirably selected and well reproduced. The Duke of Devonshire's view of a broad river has a magical power which defies analysis. Almost any artist could have done the drawing, but only Rembrandt could have conceived it. The Terborch, No. 26, is surely altogether unworthy of the artist, and, I should add, of the Vasari Society. The Holbein of Lord Abergavenny, which also figured at the Burlington Fine Arts Club recently, is great among Holbein's portraits,

¹ Vol. xv, p. 73 (May, 1909).

and the Melchior Lorch is a surprise both for its power and its curious air of modernity. The Watteau copy of Rubens is an interesting and curious drawing, and the attribution, though at first sight a little surprising, seems justified.

R. E. F.

The set of reproductions of drawings newly issued by the Vasari Society suggests one or two remarks.

The Flemish pen-and-ink drawing of a Virgin appears to be by the same hand as a similar drawing of a Magdalen which was in the Rudolph Kann collection, and is reproduced in its catalogue. Both drawings are probably designs for sculptures in wood.

The Rembrandt drawing representing pigs should be dated about 1643.

Flinck's sketch of a sleeping child, dated 1643, perhaps depicts the same child as the Rembrandt drawing (H. de G., 1190) at Amsterdam. The child in that drawing is identified as Titus by Valentiner and Saxl, and the drawing, therefore, ascribed to about 1645, or even a year or two later. If both drawings depict the same child, that identification cannot be maintained, for Titus was only born in 1641, whilst the child of both sketches was at least eight years old in Flinck's sketch of 1643, and somewhat, but not much, younger in Rembrandt's.

MARTIN CONWAY.

RECENT ART PUBLICATIONS*

ART HISTORY

- BESSION (M.). *L'art barbare dans l'ancien diocèse de Lausanne*. (13 x 10) Lausanne (Rouge), 12 fr. Illustrated.
 BACK (F.). *Mittelrheinische Kunst. Beiträge zur Geschichte der Malerei und Plastik im vierzehnten und fünfzehnten Jahrhundert*. (11 x 8) Frankfurt (Baer), 40 m. 68 plates.
 BREDT (E. W.). *Sittliche oder unsittliche Kunst?* (9 x 7) Munich (Piper). Illustrated.
 Souvenir of the Fine Art Section, Franco-British Exhibition, 1908. Compiled by Sir J. Spielmann. (12 x 9) Published under the auspices of the British Art Committee. Illustrated.

TOPOGRAPHICAL ANTIQUITIES

- Wissenschaftliche Ergebnisse der Expedition Filchner nach China und Tibet, 1903-5. Vol. vii: *Katalog der Ausbeute an ethnographischen Gegenständen, China*. (11 x 7) Berlin (Mittler). 46 plates.
 Denkmale und Erinnerungen des Hauses Wittelsbach im Bayerischen Nationalmuseum. (12 x 9) Munich (Bav. Nationalmuseum). 42 plates. Forming Vol. xi of the museum's catalogue.
 TIETZE (H.). *Oesterreichische Kunst-Topographie, III. Die Denkmale des politischen Bezirkes Melk*. (13 x 9) Vienna (Schroll). 500 pp., illustrated.
 FALCIAI (M.). *Arezzo*. (7 x 5) Florence (Lumachi), 21. 50. 'La Toscana illustrata' series. Illustrated.
 SELLIER (C.). *Anciens hôtels de Paris. Nouvelles recherches historiques, topographiques et artistiques*. (10 x 7) Paris (Champion), 10 fr.

* Sizes (height x width) in inches.

- Niox (General). *L'Hôtel des Invalides*. (8 x 5) Paris (Dela grave), 3 fr. Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- POGGI (G.). *I ricordi di Alessio Baldovinetti nuovamente pubblicati e illustrati*. (9 x 5) Firenze (Libr. editrice fiorentina), 1. 2.
 MASNOVO (O.). *La vita e le opere di Pier Antonio Bernabei, pittore parmigianino, secondo documenti inediti (1567-1630)*. (9 x 6) Parma (Zerbini). 60 pp.
 OSBORN (M.). *Eugen Bracht*. (10 x 7) Leipzig (Velhagen and Klasing), 3 m. 79 illustrations.
 BASILY-CALLIMAKI (Madame de). *J.-B. Isabey: sa vie, son temps, 1767-1855. Suivi du catalogue de l'œuvre gravée par et d'après Isabey*. (14 x 11) Paris (Frazier-Soye), 110s. Photogravures, some in colour.
 LAFENESTRE (G.). *La vie et l'œuvre de Titien. Nouvelle édition*. (8 x 5) Paris (Hachette), 3 fr. 50.
 SCHMARSOW (A.). *Federigo Barocci, ein Begründer des Barock-Stils in der Malerei*. (11 x 8) Leipzig (Teubner), 8 m. 13 plates.
 JACOBSEN (E.). *Sodoma und das Cinquecento in Siena*. (11 x 8) Strassburg (Heitz), 20 m. 54 plates.
 SACK (E.). *Giambattista und Domenico Tiepolo*. (15 x 11) Hamburg (Clarmann), 50 m. Illustrated.
 BREDIUS (A.). *Johannes Torrentius, schilder 1589-1644*. (10 x 7) Hague (Nijhoff), 4s. 6d. Portrait.
 DURAND-GRÉVILLE (E.). *Hubert et Jean van Eyck*. (11 x 8) Brussels (van Oest), 25 fr. Illustrated.

ARCHITECTURE

- FOUGÈRES (G.). *Sélinonte, colonie dorienne en Sicile: la ville, l'acropole et les temples. Relevés et restaurations par J. Hulot*. (18 x 13) Paris (Massin), 110 fr.

Recent Art Publications

- STEIN (H.). *Les architectes des cathédrales gothiques.* (9×6) Paris (Laurens), 2 fr. 50. 24 plates.
 RAHTGENS (H.). *Die Ruinen des Oybin bei Zittau.* (12×8) Dusseldorf (Schwann), 1 m. 50. 64pp., illustrated.

PAINTING

- DURET (T.). *Manet and the French impressionists: Pissarro, C. Monet, Sisley, Renoir, B. Morisot, Cézanne, Guillaumin.* Translated by J. E. Crawford Filch. (10×7) London (Grant Richards), 12s. 6d. net. Plates.
 BÉNÉDITE (L.). *La peinture au XIXème siècle, d'après les chefs-d'œuvre des maîtres et les meilleurs tableaux des principaux artistes.* (11×9) Paris (Flammarion), 12 fr. Illustrated.

SCULPTURE

- GARDNER (E. A.). *Six Greek sculptors.* (7×5) London (Duckworth), 7s. 6d. net. 81 plates.
 GERLACH (M.). *Alte Grabmalkunst.* (10×12) Vienna, Leipzig (Gerlach and Wiedling), 36 m. 52 phototype plates, Austrian and German sepulchral monuments, fifteenth—nineteenth centuries.
 BOURNON (F.). *La voie publique et son décor: colonnes, tours, portes, obélisques, fontaines, statues, etc.* (10×7) Paris (Laurens). 'Les richesses d'art de la ville de Paris.' 64 plates.
 Exposition d'œuvres du sculpteur P. Chinard de Lyon (1756-1813) au Pavillon de Marsan (palais du Louvre). Catalogue. (10×6) Paris (Lévy). 64 pp., illustrated.

PORTRAITS

- TRAPESNIKOFF (T.). *Die Porträt Darstellungen der Mediceer des XV Jahrhunderts.* (12×8) Strassburg (Heitz), 8 m. 36 phototype plates.
 CUST (L.). *Eton College portraits.* (15×11). London (Spottiswoode), 10s. net. Plates.
 CAW (J. L.). *Portraits by Sir Henry Raeburn; with an introductory essay.* (11×8) Edinburgh (Schulze), 63s. 55 reproductions.

ENGRAVING

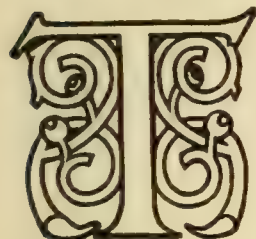
- KRISTELLER (P.). *Eine Folge venezianischer Holzschnitte aus dem XV Jahrhundert im Besitze der Stadt Nürnberg.* (15×11) Berlin (Cassirer).
 KRISTELLER (P.). *Florentinische Zierstücke in Kupferstich aus dem XV Jahrhundert.* (15×11) Berlin (Cassirer) 25 photogravure plates.
 DODGSON (C.). *Holzschnitte zu zwei Nürnberger Andachtsbüchern aus dem Anfange des XVI Jahrhunderts.* (15×11) Berlin (Cassirer). 14 plates.
 The above three works form Publications IX-XI of the 'Graphische Gesellschaft.'

MISCELLANEOUS

- BOUILHET (H.). *Orfèvreries de style Empire exécutées par Claude Odier, orfèvre.* (18×13) Paris (Lib. Centrale des Beaux-Arts), 32s. 27 photogravures.
 HUMPHRIES (S.). *Oriental carpets, runners and rugs, and some Jacquard reproductions.* (12×8) London (Black), 42s. net. Colour plates.
 DEEDES (Rev. C.), and WALTERS (H. B.). *The church bells of Essex, their founders, inscriptions, traditions and uses.* (11×8) Printed for the authors. Facsimiles of marks.
 SAUERMAN (E.). *Handwerkliche Schnitzereien des XVI und XVII Jahrhunderts aus Schleswig-Holstein.* (17×12) Frankfurt (Keller), 50 m. 49 plates.
 LAUFER (B.). *Chinese pottery of the Han dynasty.* (10×6) Leyden (Brill), 25s. 75 plates.
 LAPAUZE (H.). *Le palais de Beaux-Arts de la ville de Paris (Petit Palais).* (10×9) Paris (Laveur), 30 fr. Illustrated.
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ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE EXHIBITION OF FRENCH EIGHTEENTH CENTURY ART AT THE ROYAL ACADEMY IN BERLIN



HIS counterpart to the magnificent exhibition of English eighteenth-century art, held in the same place exactly two years ago, is at least as interesting as its predecessor, and one of the most remarkable shows ever seen in Berlin. Two years ago the laity in matters of art were taken by storm. The aesthetical culture evinced in the work of Reynolds, Romney, Hoppner, Lawrence, Raeburn and Gainsborough tallied so exactly with the yearnings of their own hearts that these visitors hardly felt themselves transplanted into bygone days. The pictures before them displayed to a certain degree even the same costumes as those in which the best society of the day delighted; in fact, it seemed almost like an exhibition of modern work. This time they have decidedly the sensation of having stepped into a museum—one filled with choice specimens, to be sure, yet one where true enjoyment is dependent upon a certain degree of acquaintance with historical facts.

For students, the English exhibition was a revelation. Never before had such an amount of fine work been seen anywhere upon the Continent: nor, indeed, is an equal collection to be found united within the four walls of a single building even in England. But the present exhibition offers more of interest to the student, for it is by the very nature of the case very much more variegated, and presents a picture of French eighteenth-century manners, morals and everyday life out of all comparison more complete than the English exhibition, limited almost exclusively to portraits as it was, could be expected to do.

Perhaps the finest and rarest object exhibited is the famous Gersaint signboard painted by Watteau, now cut in two and framed as two pictures, the composition of which is well-known from Aveline's print. Ever since 1892, when they happened to be exhibited in the old Academy building at Berlin, these pictures have been quite inaccessible, since they form part of the decoration of the private apartments of the Empress. The delicacy and grace of handling are inimitable, and there is more earnestness of purpose in the drawing of the figures than in the best even of Watteau's pastoral pieces. The attainment of texture qualities in the painting

Art in Germany

of the silk and satin dresses is matchless, quite as striking as in the best work of Mieris, for example, but with a certain quality of unobtrusive reserve which most of the Dutch painters of this class lack. It is an ever-increasing delight to look at these little figures, so exquisitely have their peculiar manners and mannerisms, their little affectations of carriage and pose, been reproduced. The signboard is among Watteau's latest works, another instance of those painters—rare enough they are—who improved until their dying day. Nothing in the whole exhibition excited the Paris delegates, Bonnat among them, who were present at the opening of the show, to such a pitch of enthusiasm as this work.

The honours of the exhibition may be said to be shared fairly equally by Watteau, along with De Troy and Chardin. De Troy is represented by the magnificent set of Gobelin tapestries illustrating the story of Esther, in possession of the French Government. The state of preservation of these hangings is exceptionally fine, and there is a splendour and richness of coloration and design apparent in them which it is hard to match. Technically speaking, pictorial effect has been pushed very far, and yet the limitations of style imposed by the peculiar weaving process have not been overstepped. The truth of this appears in full force upon glancing from the De Troy Gobelins to two smaller works from the Beauvais factory, hung in the same room. These are animal pieces after Oudry, and have fallen into the fault just hinted at. The effect of oil painting has been emulated so far as to obliterate the textile character of the work, whereas the true quality of oil painting has, of course, not been reached at all.

There are no less than fifteen Chardins in one room, the finest among them hailing from Karlsruhe. The portrait of the sculptor *Sedaine*, the *Little Girl with the Tennis Racket*, the *Draughtsman* are important canvases, delightful by virtue of their straightforwardness and the *matte* quality of the paint. The *Cook*, the *Scullery Maid*, and *Before Going to School* are typical examples of this master's genre-pictures. However, the palm rests with the exquisite paintings of still life. The perfect simplicity of composition in them is admirable, and the handling as interesting and thoughtful as can be. It recalls Manet and Schuch; yet here there is again less of the obtrusive display of cleverness and skill which occasionally mars the work of the modern men.

One of the surprises of the exhibition is offered by Boucher. There is a large state portrait of *Mme. de Pompadour* by him (valued by its owner in Paris at a million francs!) which is rather cold and sleek. But another quite small portrait of the same lady, likewise full figure, is altogether captivating in the coloration and the handling.

Light touches of the brush enliven the canvas everywhere, and make it sparkle, as it were, like a Guardi.

The little portrait of *Mme. Victoire O'Murphy* is a genuine masterpiece of the highest quality. The coloration is cold, too; a solid blue, much white, straw colour, a frosty pink and pale flesh-colour form a combination not very insinuating at first, but one which we soon discover to have been directed by a master mind. There is more of intellect than of what is commonly called 'heart' in the work, but the intellect is of the clearest order, and it has been supported by subtle taste. The cataract of blue formed by the velvet curtain in the background is a wonder to behold. The brush work is above reproach, in as fine a state of preservation to-day as it was within a month of its being finished, rather sleek in the face, hands and feet, but very bright and captivating everywhere else.

There are of course a number of the usual mythological Boucher pictures to be seen here, as there are also many and good pastorals, etc., by Watteau, Lancret and Pater. This goes without saying: a word in passing ought perhaps to draw attention to a very fine portrait of *Elizabeth Desfontaines-Pater* by Watteau.

A life-size half-length of a seated *Girl Reading* by Fragonard displays a most daring piece of handling and coloration, which recalls certain canvases of Cézanne to mind. The shadows in the face and hands are painted in blue: yellow and Bordeaux-red make up a rather cacophonous symphony; at least one may compare the combination with a suspended chord which awaits solution. It is perhaps more striking for the fact that it should have been painted about 140 years ago, than from its intrinsic beauty. The remaining Fragonards are slightly disappointing. The open-air scenes are weak and vapid in the handling, the indoor pictures, like the *Little Preacher*, display something of the stagy insincerity of Greuze's later work. All of them are tuned to a peculiar yellowish rather than golden tint. It is a coloration, not of an artist who steepes all his colours in a golden hue, as it were, drawing upon his inner fancy as the source of his inspiration, but of a man who looks at nature through a weakly stained piece of yellow glass. Not any of the Fragonards here can compare with what is to be seen any day at the Wallace Museum.

That delightful though not versatile painter of beautiful women, Nattier, is very well represented. The *Lady with a Pink* (belonging to the Baroness Henri de Rothschild) is far above his average, excellent as to draughtsmanship and the loveliness of presentation, very subtle and delightful in its colour harmony of shot-gray, pale pink and neutral background, and with the fine *matte* paint quality of a pastel. The portrait of the *Comtesse*



YOUNG MAN OF HAARLEM, BY FRANS HALS, IN THE
COLLECTION OF MR. AND MRS. CHARLES F. TAFT



PORTRAIT OF A WOMAN, BY FRANS HALS, IN THE
COLLECTION OF MR. AND MRS. CHARLES F. TAFT



YOUNG MAN RISING FROM HIS CHAIR. BY REMBRANDT, 1633
IN THE COLLECTION OF MR. AND MRS. CHARLES D. TAIT

Caumartin possesses a fine golden tone, not common to Nattier; the *Comtesse St. Pierre* is a typical and excellent example of his style, and there are many others nearly as good.

The ordinary run of Greuze pictures, his strained subject pictures as well as his delineations of would-be-innocent girl life, have fortunately been excluded from this show; but there are, instead, some unusually good portraits by this painter. That of the artist *Feaurat* is perhaps the best, very vivacious, excellently drawn and well painted, the coloration being soundly and unobtrusively realistic. The portrait of the engraver *Wille* very nearly approaches it in quality.

It is not surprising, though it may be regretted, that the exhibition embraces very few pastel paintings, for railway transportation in their case is too dangerous a thing. The only really good pastels shown are two by Maurice Quentin de La Tour. They hail from the Dresden Gallery and their superior quality is too well known to require any words on my part.

Drouais, Mignard, Pesne, Roslin, Tocqué, are well represented, but Rigaud rather indifferently. A large canvas by Mme. Labille-Guiard, representing the painter herself, sitting before her easel with two of her pupils standing beside her, commands considerable attention. This artist is not very well known, and the present life-size picture pronounces her the equal of the much more popular Mme. Vigée-Lebrun.

Two rooms of this exhibition have been filled by Mr. Model of Berlin with a remarkable display of fine prints, selected from his wonderful collection. The *Flora* by Bonnet—the finest colour print ever produced—the *Mme. Du Barry* by J. B. Gautier Dagoty, the *Promenades* by Debucourt, several others of his, Janinet's and Descourtis's plates in colour in early proof states, are among the rarities shown. Among the black-and-whites, there are specimens from Moreau's *Monument du Costume*, and his *Crowning of Voltaire*, all proofs before letters, like most all of Model's prints, portraits by Drevet, Beauvarlet, genre scenes by St. Aubin, Dequevauviller, Duclos, etc. From an historical point of view, one of the most interesting prints is the *Model of a Monument for Louis XVI*, designed by Lemoine, engraved in colours by Janinet. It discovers Henri IV welcoming Louis XVI, and was never executed, but was designated for the very spot (as appears from the picture) upon which the king, whom it was meant to honour, was beheaded.

I have space barely to mention the drawings. The Watteaus and Fragonards and Bouchers are a source of delight to the most fastidious taste. Lemoyne's *Mlle. Duthé* reproduced by Janinet, one of his most sought after prints, is on view.

Besides all this there are delightful bronzes, furniture and Boule clocks, medals and Sèvres

china, and a liberal scattering of works of applied art which all help to form a whole, so admirably representative of the most refined civilisation of a bygone period as has scarcely ever been displayed anywhere else.

H. W. S.

CURRENT AFFAIRS

A thief has succeeded in capturing a small bronze relief which was hung in one of the exhibition rooms of the Museum of Applied Arts at Berlin. It is by Schadow, and represents Frederick the Great on horseback. It is about 18 by 14 in., and was sunk in a copper-gilt frame.

A very interesting exhibition of the work of Anton Graff, held in Berlin, has thrown a flood of light on this half-Swiss, half-Saxon portrait painter of the eighteenth century. People who have visited the show will have left it with a better opinion of the artist than they had before held. He will no more now than before be considered a full rival of Reynolds or of any of his brilliant Parisian contemporaries, but his position as *facile princeps* among German portrait painters of the eighteenth century has been more decidedly established. His happy gift of offering more than a simple likeness of his sitter's looks has always been admitted, but new proofs of a fine taste in colour have been furnished by this show. No doubt the Philistine character of the extremely *bourgeois* world around him is responsible for most of the dryness which often mars his portraits. Whenever he was placed in better surroundings, his style improved at once, and the exhibition displayed truly excellent work achieved under such favourable conditions.

Germany boasted of many fine porcelain factories during the eighteenth century; fortunately, none of them have interested collectors from other countries so far, except the Saxon establishment at Meissen, and this circumstance has afforded our museums an opportunity of buying fine specimens before prices have become prohibitive. Although the decorative qualities of the early coloured Vieux Saxe do not seem to have been attained elsewhere, the palm for more *intime* qualities of feeling and modelling must be accorded then as now to the Nymphenburg factory, near Munich. The Museum of Applied Arts at Berlin has acquired some splendid work of this kind recently—viz., a Pantalone and a Cavaliere (an early work, about 1755), a Mongolian tea drinker, a Munich cheesemonger, and a Harlequin holding a monkey dressed up as a baby (these last three white glazed ware), by Francesco Bastelli, a trumpeting angel by J. Günther, and a porcelain bust (almost life size) by D. Auliczek. Other porcelains acquired by the same museum are: Frankenthal factory, the figure of June by K. Linck, Spring and Autumn by A. Bergdoll (1762-1770); Ludwigsburg factory, an anonymous group of three ballet dancers, and a fine group of bacchantes by J. C. W. Beyer,

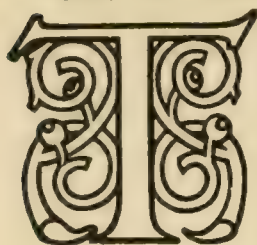
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possessing extraordinary powers of modelling; Hoibst factory, three statuettes by P. Melchior; Veilsdorf ware, a Leda and the Swan, slightly reminiscent of Allegri's (Correggio's) painting; Meissen ware, a St. Nepomuk with angels by Kändler, probably modelled in the year 1733 after a monument in Prague; Vienna factory, a small but elaborate Adoration of the Shepherds (nearly

a dozen figures); Berlin factory, two coloured figures by E. H. Reichard, an allegory of Painting and one of Sculpture, two Putti representing two of the Elements, and the portrait statuettes (about 25 in. high) of Queen Louise and her sister, copied about 1799 from Schadow's life-size group, which he executed in 1795, and which is to be seen at the National Museum in Berlin. H. W. S.

ART IN AMERICA

EXHIBITION IN NEW YORK OF PAINTINGS FROM THE COLLECTION OF MR. AND MRS. CHARLES P. TAFT



HE exhibition of Messrs. Scott and Fowles, selected from the collection of Mr. and Mrs. Charles P. Taft, of Cincinnati, was notable for its three admirable examples of Franz Hals and one of Rembrandt's earlier Amsterdam period—an important supplement even to the Metropolitan's overwhelming display. The portraits by Hals were, in fact, though small in number, more uniform in value as representative works. That good fortune which sometimes presides over the collection of paintings has here brought together what might be described as an epitome of the master's best in sentiment and in technique. Of the three sitters, two men and a woman, all good types, the men are a trifle the more interesting, as is apt to be the case in portraiture. In the *Young Man of Haarlem* the famous bravura of brushwork lends itself to something like delicacy and charm; the sitter's dark eyes look at the spectator meditatively; his long hair, parted in the middle, falls on the white linen collar; the right hand is doubled on the hip, and with the left he presses a broad-leaved black hat against his black doublet. Nothing is known of the name of the sitter, nor is the date recorded.

The second Hals was a standing portrait, something more than half-length, of that *Michiels de Wael*, of Haarlem, who sits sixth from the left in front of the table, reversing his empty glass, in the reunion of the officers of St. Joris Shooting Guild, 1627, and who stands fifth from the left in the lower row, holding a *bâton*, in the similar group of the same guild, 1639. In Mr. Taft's picture something of the weariness that follows these banquettings may be discerned in the countenance, and possibly also something more of refinement. The colour is fresh and just, very beautiful, and the supple, alert movement of the figure is most admirably rendered.¹ (Pl. I, 1.)

¹ Formerly in the collection of Mr. Arthur Sanderson, Scotland, this canvas was shown at the Winter Exhibition of Old Masters at Burlington House in January, 1902.

A much more lively personage than these two gentlemen was presented in the portrait of a young woman of Haarlem attired in her best, but taken in an intimate and informal moment which best expressed her, and with whose individuality it is clear that the painter was in close sympathy. The sitter is quite unknown. This painting and the first mentioned are from the collection of Lord Talbot de Malahide, Ireland. Dr. Bode speaks of them in a letter as 'the two marvellous portraits by Franz Hals,' and decides that the sitters are husband and wife, adding, 'There are only very few pictures by the master of such high quality and in such wonderful preservation.' (Pl. I, 2.)

Of the Rembrandt of this collection, the *Young Man Rising from his Chair*, Dr. Bode speaks as 'one of the most important and most attractive' of this period of the painter's work; 'the marvellous state makes it still more important.' The canvas is signed, on the right, just below the outstretched hand: 'Rembrandt f. 1633.' The name of the young man represented is not known. (Pl. II.)

A 'capital picture,' says Smith, and with much reason, of the important wooded landscape by Hobbema, describing it at length, and stating that the figures are by Adrian Van de Velde.²

Of the eighteenth-century school of British portrait painting there were included in this little exhibition two examples of Gainsborough, of which the more interesting is the portrait of *Maria Countess Waldegrave*, from the collection of H.R.H. the Duke of Cambridge, the other being the *Tomkinson Boys*, formerly in Lord Tollemache's collection; one example of Sir Joshua Reynolds, a portrait of *Mrs. Weyland and Child*; the portrait of *Miss Coussmaker*, by Hoppner; and two portraits by Raeburn from the collection of Mr. Fraser, of Reelig. All of these will be familiar to English connoisseurs.

WM. WALTON.

² It was formerly in Lord Ashburnham's collection, 1850, in the Pourtalès-Gorgier collection, and in that of Comte Edmond de Pourtalès, Paris.

³ In the San Donato collection, 1880, it was No. 1,103. Its former owners are given as an English nobleman, the Countess of Holderness, 1802, and Charles Hanbury Tracy, London, 1835. At the exhibitions of the British Gallery it appeared in 1821 and in 1832.

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